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ON THE COVER

This month we went literal with our Creative Report Card with help from B.C.-based illustrator Douglas Jones, whose work has appeared in the *New York Times* and *Forbes* magazine, among others. Jones perfectly conveyed the old-school feel, complete with apple and pencil. Random fact: this is our second cover to feature a man with a bowler hat. Could we be starting a retro trend?

The creativity-effectiveness continuum

Strategy recently took a trip to Montreal and, as usual, it was inspiring to see the unique local, national and global work coming out of Quebec. This issue contains some of those ideas, like Lg2's green gaming concept, and a Q&A with L'Oréal CMO Marie-Josée Lamothe on the company's digital makeover.

One thing that struck me is how many people we met proudly promoted the accomplishments of other Montreal shops and brands. I'm attributing it to the strides the AAPQ has been making at events like Ad Week in the U.S., where the Quebec industry has been gaining profile with a highly visible unified force.

As you read this, Ad Week in Canada has just begun, with the CASSIES once again kicking things off. This issue contains all the winners in digest case form (p. 31), so dive in for jaw-dropping nuggets like the Canadian Tourism Commission's 101:1 ROI.

When it comes to outpacing the industry in troubled travel times, the Grand Prix winner, Newfoundland & Labrador Tourism, has gained so much traction that it's able to launch a winter tourism push this year (p. 9). Exploring the doors that great advertising has opened for brands and agencies is a theme we also investigate in the Creative Report Card (CRC), the tally of the winningest Canadian campaigns (p. 18).

While the CASSIES are included, the majority of the award shows in the CRC prize creativity over results, yet we've noticed a creativity-effectiveness continuum. Taxi and DDB had the most CASSIES-winning cases with five apiece, followed by John St. with four, JWT with three and Leo Burnett with two – all agencies that came out at or near the top of *strategy's* CRC. In fact, the majority of the CASSIES-winning agencies are in the top 20. There's a clear causal link between creativity and ad effectiveness, perhaps more than ever, as media weight has less impact.

The CASSIES Gold-winning James Ready program from Leo Burnett – the top agency and brand on the CRC – is a case in point. Based on its success thus far (including a

Silver Lion last year), the brand is poised to expand west and into the tap and can market. The James Ready case is also the inaugural winner of the Globe Creative Effectiveness Prize, which awards delegate passes to the Cannes Lions for an agency and a brand team member and an entry into the Cannes Creative Effectiveness Lions category.

Why is this important? In addition to showcasing effectiveness at home, there's an industry-wide advantage to furthering Canada's reputation on the world stage. As Cannes continues to matter more to marketers, this is an area that should be developed, and Canada – according to pages 31 to 68 – is rather good at the ROI thing.

This issue also notes the addition of a new category in the *Globe and Mail's* Young Lions competition, and I'm happy to say it's Young Marketers. An expat Canadian, Scott Goodson of New York-based StrawberryFrog, sparked the Young Marketers competition back in 2010, so it's fitting that Canada's top talent can now compete for a shot at Cannes.

Since advertising operates in a creativity-effectiveness continuum, more solidarity, more inclusion and fewer silos are needed across the agency and brand board – and that includes awards shows. That's why new efforts like Young Marketers competing for Lions matter. Plus, whoever wins earns a horizons-expanding week in Cannes, so it's pretty good ROI.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

strategy

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Retailer collaboration...in 30 minutes

There's possibly no more interesting place to be in Canadian business right now than retail. From a national competitiveness standpoint, we're about to see if beloved homegrown chains like Shoppers Drug Mart, The Bay and Loblaws can cut it against well-capitalized competition who are quickly migrating north of the border. Social networking is beginning to shift how consumers buy and who influences their purchase decisions, which could change the industry's entire ad model. And online retailers like Amazon have launched mobile price-comparison apps that allow shoppers to walk the aisles of their favourite local store, touch and feel actual product and have all of their idiosyncratic questions addressed on the spot before they tap the app to check for a better price.

Those of you who took first-year economics in university will recognize this as "perfect information," that dreaded catalyst that inevitably drives profits to zero. Sound daunting?

Fortunately, we possess a thriving marketing industry that is just beginning to turn its attention towards providing highly specialized help. Brand marketers are training legions of shopper marketing professionals who can work with retail partners to develop highly differentiated offerings that cannot be easily price-shopped. Agencies are building practices and capabilities to guide retail and CPG clients on optimizing the shopper experience inside and outside of the store. Suddenly, retail success is all about collaboration.

This is why *strategy* has introduced its "30 Minutes with a Retailer" series at the upcoming Shopper Marketing Forum on March 6 and 7 in Toronto. We've created an unprecedented opportunity for CPGs and agencies to access high-level retail marketers in an intimate setting and learn how to work more effectively together. These exclusive half-hour, retailer-led sessions feature category leaders like Sandra Sanderson (Shoppers Drug Mart), Jason Reilly (Home Depot), Wes Brown (Loblaws), Angela Scardillo (Best Buy) and more. So, if you're in the business of working with retailers, you might want to sign

up soon, before these exclusive sessions are filled. It could be the most valuable 30 minutes you spend all year.

Russell Goldstein

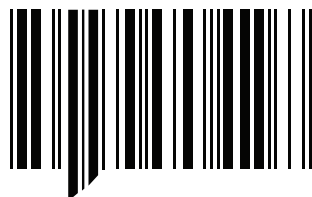
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March 2012

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BRANDED CONTENT & INTEGRATION

A STRATEGY SPONSORED SUPPLEMENT: MARCH 2012 ISSUE

Leading brands across Canada are aggressively seeking new and innovative ways to meaningfully connect with their target consumers on a deeper level. Increasingly, they are looking at branded content and integration strategies to help them achieve this goal.

Strategy's Branded Content & Integration sponsored supplement aims to highlight the key players who are leading the way forward in Canada, from production companies and broadcasters to media agencies and publishers. If you are in the business of connecting brands with consumers through content you won't want to miss this once-a-year opportunity to get in front of top decision-makers at Canada's leading marketing organizations.

Strategy's unique format will profile your company alongside other leading firms in the industry and, through a detailed interview process, allow you to tell your company's story to explain what differentiates you from the rest.

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By Jonathan Paul

Lg2 games for good

ATOMIC

Lg2 has found itself at the forefront of a new trend: green gaming. The Montreal-based agency is one of 10 ad shops (the only Canadian) out of 60 worldwide chosen as finalists for Gaming for Good, an initiative created by former U.S. vice president and Nobel peace laureate Al Gore and the Climate Reality Project.

Participants were tasked with creating gaming concepts to highlight climate change, with the final 10 pitching theirs to Gore and ad guru Alex Bogusky in December. The Lg2 team created Mission Green, a mobile social game allowing players to report companies guilty of eco offences.



Above: Lg2's strategic planner Stéphane Mailhiot and CD interactive Marilou Aubin with Al Gore.

For example: players could blow the whistle on a Canadian company that imports bottled water from overseas as opposed to relying on domestic distributors. They could use their phones

to photograph the bottle then post it on the gaming platform. The more shares and "dislikes" it achieves, the more points the person accumulates. Once a critical mass is reached, the offending company receives an email reprimand. If the company acts on it, points are awarded to the participant, and to sharers.

The goal, says Stéphane Mailhiot, strategic planner, Lg2, is to alleviate the helplessness that people feel regarding climate change. "You have this impression that climate change is related to big corporations and their activities. We wanted to put power back in [the people's] hands."

Mailhiot adds that the project also let Lg2 showcase its digital expertise and practice collaboration within the agency.

No single game was selected as the winner, but Gore did post his five favourites on his website. Unfortunately Mission Green was not among them, but Mailhiot says Lg2 still wants to make Mission Green happen one way or another. The first step is investigating its cost and time required and then acquiring partners, be it the Climate Reality Project or others.

Le Château's chic new look

By Megan Haynes

Le Château is rolling out a makeover as a higher end boutique fashion destination with the launch of redesigned stores across the country over the next five years, says senior VP sales and operations, Franco Rocchi.

The stores were redesigned in-house, based on customer and employee feedback. Meant to mimic boutiques on New York's Fifth Avenue, the stores will feature larger change rooms, better lighting, a layout separated by style (weekend casual, work, evening, etc.), lit cubbies to showcase shoes and purses, and a streamlined focus on accessories. This moves away from the club-wear market to a more sophisticated urban-work target audience.

One of the biggest comments the team considered was that the product selection was overwhelming to consumers, Rocchi says. While the stores will maintain their current stock levels, they will be laid out to compartmentalize different styles. "It's almost like turning the store into a fashion magazine, and each section is a page."

The brand itself has evolved slowly over the past few years, says Rocchi, with higher end-fabrics and better quality finishes, at moderately higher prices.

"Now it's reached the point where the evolution of our product has surpassed that of our current store design. We wanted an overt way of signaling



the change [to a higher-end brand]," he says. "We felt that these elements spoke to the new direction of the brand."

In September, it unveiled the silver and white look at its Saint-Bruno, Quebec, location, to great feedback says Rocchi. As leases expire, the rest of the chain will be redesigned, with the second location opening at Toronto's Sherway Gardens Mall this spring.

Winter tourism humanizes the hills

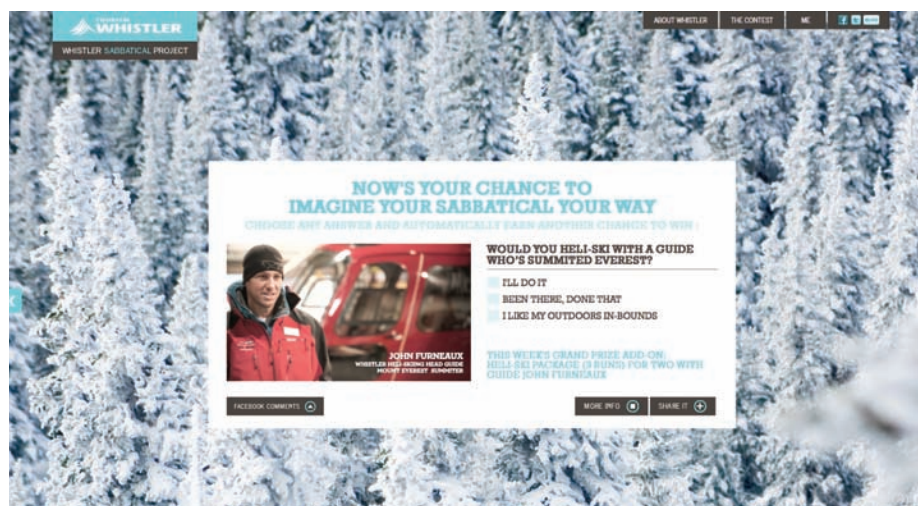
While other winter-sports travel spots feature interchangeable hills and snowboarding imagery (including two elevator-turned-gondola campaigns), to differentiate themselves Whistler and Newfoundland & Labrador gave their snow pursuits personalities in this year's winter promos.

In its first winter push Newfoundland & Labrador Tourism built on the success of the "Find Yourself" campaign, which has successfully positioned the destination as a unique experience from more than a landscape perspective. It created five online videos to highlight different outdoor activities in the province, such as snowmobiling, zip-lining and skiing, all with an upbeat Celtic musical overlay. The videos focus on exhilarating experiences, escapes and the camaraderie of winter pursuits in a vibe consistent with "Find Yourself" positioning. The full campaign, created by St. John's-based Target, launched Jan. 16, with print, OOH and digital advertisements.

When asked to weigh in on this year's plethora of winter tourism campaigns, Cosmo Campbell, CD at DDB (Canadian Tourism Commission's AOR), says he enjoyed the NL videos most out of all the ones he's seen. They stood out by focusing not only on the ski and snowboarding slopes, but rather promoting the entire winter experience, he says.

"The other locations [Alberta, B.C. and Quebec] have more defined classic ski to sell, which makes it a little bit easier," he says. "It's not that Newfoundland doesn't have a great product. They have a plucky, different product, so they have to sell it in a different way."

Whistler, as one of the more established winter locales, also took a different approach this year. Targeting the affluent, experience-seeking traveller, Whistler Tourism launched a 15-week competition offering up a chance to win a month-long



sabbatical on the slopes, and built its personality-centric campaign around the idea of discovering life on the mountain.

The fully digital integrated campaign offers people a chance to take a month off work and live on the slopes – fully paid. While crowning a winner is the gimmick to draw attention, the purpose of the campaign is to highlight the different types of experiences a visitor can have at Whistler, says Danielle Kristmanson, CD at Origin Design + Communication, AOR for Whistler.

The contest, which ran from mid-October to Jan. 25, features a microsite and video vignettes highlighting experiences to be had on the mountain and the personalities involved – such as helping a snow-groomer prep the hills, or singing on stage with a local pop star. Each vignette has an accompanying blog post that goes further in-depth into the story.

"Whistler sometimes has a reputation of being a place that doesn't have a lot of that human quality – it's big and purpose-built," Kristmanson says. "We wanted to humanize the brand." **MH**



Canadian Young Marketers come to Cannes

The *Globe and Mail* hopes to double the number of Canadian entries sent to the Cannes Lions International Festival of Creativity over the next three years, says Andrew Saunders, VP advertising and sales at the *Globe*.

"As the official Canadian representative for Cannes, our goal is to promote the value of the festival experience," he says. "We believe it's important to showcase Canada's creativity across a variety of platforms."

To that end, this year they'll encourage entrants into categories agencies may not have considered before, such as Design or PR, or into new categories, including the newly added Mobile and Branded Entertainment Lions, and will, for the first time, host the Young Marketers Competition in conjunction with the Young Lions' Print, Film, Cyber and Media Competitions. The winning Canadian Young Lion creative teams and Young Marketers are awarded an all-expenses paid trip to compete on the international stage.

This will be the first year Canada will participate in the two-year-old Young Marketer category at Cannes. The Young Marketers competition is open to marketers aged 30 and under. Competitors have 24 hours to craft a marketing plan for a non-profit client. The shortlisted teams will present live before a jury. Those keen to vie for best Young Marketer status and experience Cannes should enter at Globelink.ca/cannes by March 4, 2012.

The festival brings together more than 8,000 delegates worldwide, and features a week of workshops and seminars, in addition to the nightly award shows. Last year, Canada took home 17 Lions and one Young Lion Gold. **MH**

L'OREAL'S DIGITAL MAKEOVER

Q&A: MARIE-JOSEE LAMOTHE

By Emily Wexler

Canada is one of the few countries that's part of the worldwide e-business executive committee for L'Oréal. With 25 brands and 33% market share (estimated for all beauty channels in Canada), L'Oréal is a bona fide beauty behemoth, with four divisions focusing on the mass, luxury, dermatology and salon channels – that entails a lot of communication. Its VP, CMO and chief communications officer sat down with *strategy* at the company's Montreal headquarters to talk about the changing face of the beauty industry and how L'Oréal is adapting to keep its position at the front of the cosmetics counter.

How has L'Oréal changed in the face of new digital ways consumers learn about beauty?

The old way of communicating would have been: you put a product in the middle and you do the 360 plan around it. That's the business model with which L'Oréal Canada became #1 in Canada, but we feel if we continued that, we wouldn't be so competitive, not because of the competition, but the consumers were ahead of us. They were talking about our brands without us being part of that conversation.

Now the community is the star and brands are around it, and hopefully we answer their needs. I don't think it's about having a conversation, it's about offering platforms in which consumers have conversations.

We still have beauty experts, but the ones getting share of voice are the bloggers. We used to do PR with traditional media only, [but] now it's PR with bloggers also.

Two years ago, we'd negotiate with media owners and build a communication plan. Now the real media owners are the consumers and they're all interconnected. We used to have a marketing plan, a PR plan, an advertising plan, an interactive plan, and now we just have one communications plan.

How important has online become, compared to brick and mortar?

You need to be everywhere because consumers are everywhere. We have six e-commerce sites now at L'Oréal, we had

only two a year ago. We had three brands on social platforms (two years ago), now we have 20. We had customer care only on the phone five years ago, now they're all on social platforms. And I think mobile is where we need to be more, personally, but you'll still need [physical stores].

The big retailers are all also developing e-comm sites. They need our products and we want to be there. The ideal retail partner has an eco-system – physical, virtual, social. We're driving traffic and vice versa. Consumers will buy it wherever it makes most sense to them.

How has your department changed organizationally to adapt?

Two years ago my role didn't exist. It's overseeing the 25 brands' marketing, consumer research, customer care centres, consumer insight, market share and competitive information from a market point of view. And for corporate communications it's really doing the same but from a PR perspective. There's one big objective – digitizing everything to be (current) with the consumer. We were very much in silos and now we're trying to share best practices, efficiencies and platforms to become more relevant.

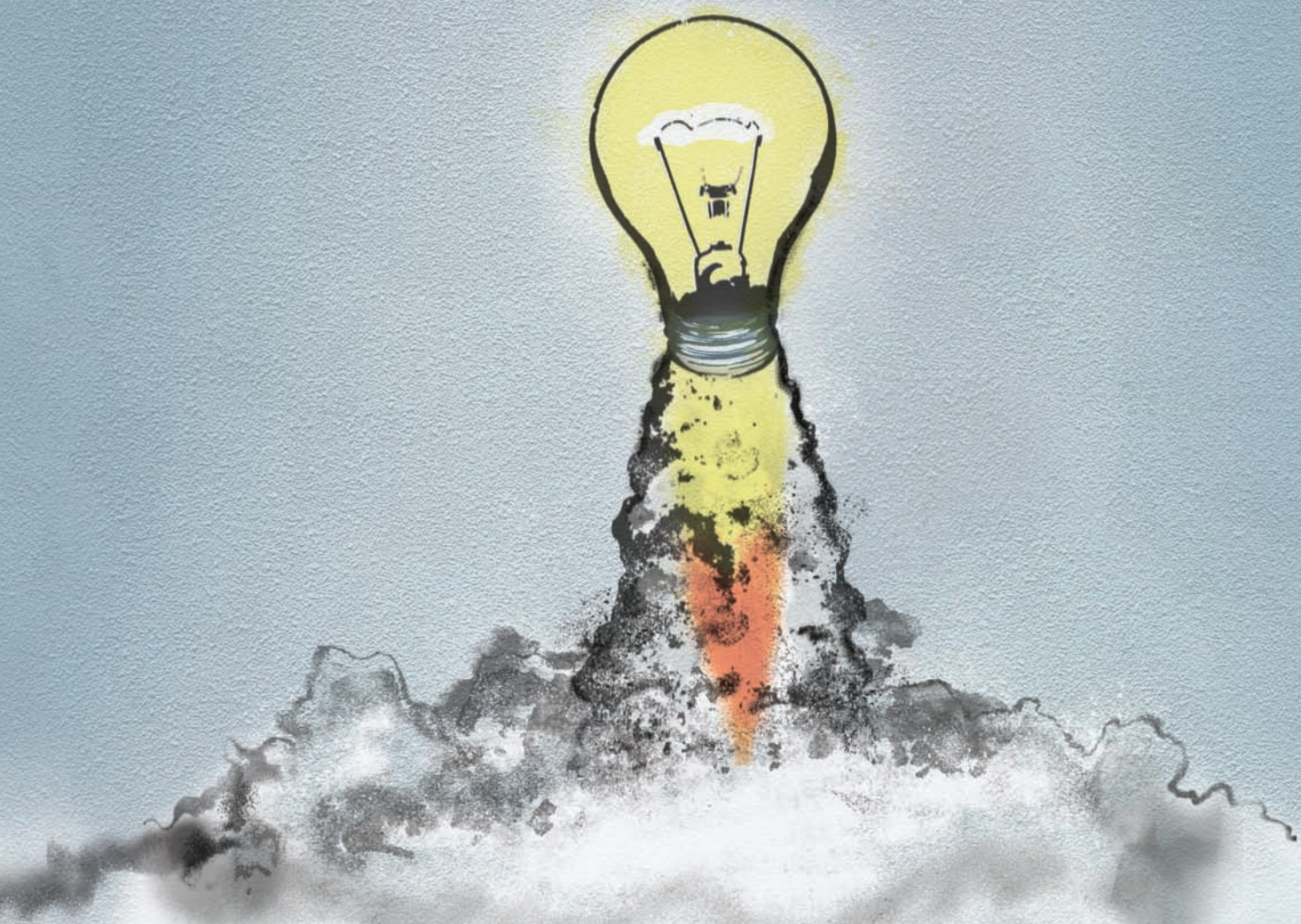
We now have a head of digital, Martin Aubut, director of e-business intelligence, who came on board five months ago. All the independent brands have an interactive marketing manager, but his role is to bring in and share knowledge to make them more competitive.

He also has a team that will do analytics. So we have benchmarks among the industry, and among our brands in all the other countries.

What will be the next big thing for the beauty industry?

I think where beauty is going is: how customized will you be? [For example,] having medical spas that will look at your overall health. So it's not going to be about this huge brand, it's products that answer certain needs, and then communities come in and pick and choose whatever they want. It's almost like you become the store. The key to success will no longer be social platforms because that will be a given, it will be CRM. But CRM is not sending a coupon every second week, it's going to be: who is your consumer? And are you best answering their needs? And customer care centres are going to increase, whether on phone, email or social platform.



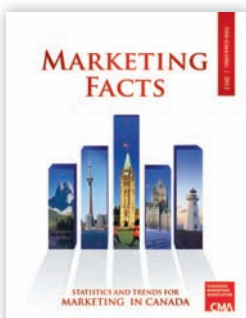


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2012 TRENDS TO WATCH

When JWT released its global trend report, *strategy* asked some experts to weigh in on the findings and predict some trends of their own

By Megan Haynes

JACK PERONE

The VP director of planning, JWT, focuses on a few his favourites from the report's many predictions:

- **Shared values between consumers and businesses:** "One of the things that is fundamental to the sense of shared value is understanding what's important to people and how they're actually behaving in the real world. [Companies] not only see economic value in it [social good], but it's part of how they define who they are. The Nourish Initiative from Campbell's is an example of a company committing to something over the long term. They made a product we can actually buy [and donate], in addition to donating 300,000 cans to food banks. This is a wonderful opportunity for everyday Canadians actually making a difference."

- **Reintroducing randomness into the lives of consumers:** "As life becomes very structured, with lots of pressure on our time, I think people will look for those moments where it's unplanned. For example, StumbleUpon – it does a great job of curating randomness. It's a lovely exploration of your interest in an unstructured way."

MAX VALIQUETTE

The managing director of intellectual property and content development, Bensimon Byrne, predicts:

- **More of the same in 2012:** "I'm not sure if 2012 is going to be the year of anything new [technologically] and we'll be facing the same economic upheaval, so 2012 will be 2011.2."
- **Experiencing the joy of quiet:** "What we're finding now with social media and social networks is people are going to look to create their own moments of quiet so they can function better and focus more. It'll be people choosing to unplug, to disconnect simply to think more clearly. It's going to be a huge challenge for brands – not how do they make the message more intrusive, but how do they get through [to consumers] while it becomes more allowable for [consumers] to say 'I'm sorry, I was having some quiet time.'"

- **On JWT's "Food will be the new eco-issue" prediction:** "People who've been at the forefront of the movement in food have been treating food as an eco-issue for a couple of years now, so I think we'll see that in the mainstream. But the number one issue in food is still going to be: am I eating too much of it and is it making me fat?"

ALAN MIDDLETON

The professor of marketing, Schulich School of Business at York, predicts:

- **2012 will be an economically cautious year:** "We spent like crazy in the pre-Christmas season [but] I think we're going to have a horrible January figuring out those credit cards and debts. Canadians won't stop spending, but they will be cautious across all income groups."
- **Canadians will hunt for a good value:** "Canadians do not shop for the lowest price; they shop for the best value [and] value is increasingly in the customer experience – making it pleasant to acquire things, before, during and after the sale. The marketers that do well will be the ones that give a sense that you are going to get treated as personally as possible, relative to competition, even if you have to pay a bit more."
- **Canadians will move westward:** "The population is continuing to move from east to west. We are going to be looking at Calgary as a major growth centre, and to some extent Winnipeg. So marketers will have to be on the ball so that where they spend for media is where the population actually is."
- **On JWT's prediction that singles ladies will be a much bigger target demo:** "Marriage is optional."



Women are delaying marriage longer and longer. [Marketers] need to recognize there will be more

single households. Smaller packages that won't necessarily be at a premium cost, versus the family-sized packs, will be one very direct [outcome]."

For more on the JWT trends, visit JWTintelligence.com.

PHOTO BY DIANA BOGUTSKAYA

BY JONATHAN PAUL

Jackson-Triggs goes back to its roots

Back in the spring of 2010, Jackson-Triggs (JT) had an identity crisis.

Softening sales motivated the Niagara-on-the-Lake, ON.-based vintner to try to reinvigorate interest by changing its Proprietor's Selection brand name to "Unity" and revamping its look. Unfortunately, business softened even further.

"We thought Unity was going to attract new, younger drinkers, but it really alienated our loyal consumers and they didn't see it as an attractive package, or delivering quality," says Rich Fortin, marketing director, Jackson-Triggs.

JT responded in October by going back

to its roots, reverting to its Proprietor's Selection name and introducing new-look packaging by San Francisco-based HKA Design, aimed at conveying a classic sense of elegance.

Developed by Toronto-based Bensimon Byrne, new brand positioning was also introduced aligning JT with special moments (like warming your feet in front of a fire or releasing Chinese lanterns into the night sky), featuring the tagline, "We've got a wine for that."

"We didn't want the stereotypical family at dinner clinking glasses," says Fortin. "We really wanted something unique, something

that this brand could stand for."

It's being communicated via TV and print ads, and a new website. PR outreach to newspaper lifestyle sections during the lead-up to the holidays was also part of the mix.

Though Jackson-Triggs wouldn't share exact numbers, feeling that at press time the campaign was still too young, Fortin says that sales have improved dramatically compared to this time last year, exceeding all of JT's expectations. We asked **Hilary Lloyd**, deputy marketing manager, Ikea Canada, and **Brent Choi**, CCO, Cundari, to tell us whether or not JT's revitalization hit the mark.



Overall strategy: Hit or miss?

Lloyd: I would say it's a hit. Enjoying a good glass of wine in the moments of "celebration" in life is an insightful notion that I think most can relate to.

Choi: It's a good idea for brands to communicate something different from all the others in their category, so I applaud JT's intent.

Sales are up, but will it sustain interest?

Lloyd: I think the integration and sharp use of PR really helps to secure the core wine drinker. By supplementing the more inspirational brand work with retail PR efforts, including features in *Globe Style* and *NOW* magazine's holiday gift guides, JT is ensuring that core wine drinkers have it in mind for their seasonal purchases.

Choi: It's hard to argue with the sales success stated. The campaign as a whole does a good job of making you feel good about JT if you have an existing positive association with the brand, so brand loyalists will continue their patronage with confidence. For those they're trying to conquest? Their strategy differentiated them from the category, but their creative was played pretty safe. In a hypercompetitive market, will it be memorable and distinct enough to sustain new wine drinkers once their campaign ends? I'm not so sure.

What could JT have done differently?

Lloyd: I struggle a little with the look and feel of their TV and the sign-off at the end. The film and audio track are unexpected and emotional with a slightly "raw" edge, which I think is a good thing, though the "We've got a wine for that" tag graphically feels a little too conventional.

Choi: I think it's great that JT took a step back and then two steps forward

with a multimedia campaign. As a consumer I think it's good, I feel a warmth from it. As a person in the industry I can't help but wish it surprised me a little more creatively.



**CLASS
FACTOR**
(OUT OF 5)

Packaging

Lloyd 
Choi 

Advertising

Lloyd 
Choi 

Name change

Lloyd 
Choi 

Campaign scope

Lloyd 
Choi 



NEWFOUNDLAND & LABRADOR EVOKES CHILDLIKE CURIOSITY

agency: **Target**
 advertiser: **Newfoundland & Labrador Tourism**
 CD: **Tom Murphy**
 creative group head: **Jenny Smith**
 writers: **Jenny Smith, Randy Diplock, Terri Roberts**
 AD: **Tom Murphy**
 group account director: **Catherine Kelly**
 account director: **Ernie Brake**
 agency producer: **Heikki Kuld**
 director/DoP: **Alar Kivilo**
 executive producer: **Dan Ford**
 producer: **Andrew Sulliman**
 prodco: **Sons & Daughters**
 editor: **Mick Griffin**
 post facility: **Rooster**
 music: **Eric Harry Music**
 colourist: **Eric Whipp**

Newfoundland & Labrador Tourism is back at it, releasing the first new spots for its “Find Yourself” saga in about a year. Two new TV spots continue the campaign’s tradition of differentiating the brand by promoting the province based on three pillars: its people, culture and natural environment.

“Iceberg Alley” and “Secret Place” are chapters 13 and 14 in the continuing saga, developed by St. John’s-based Target, and they focus on the third pillar, illustrating Canada’s easternmost province as a beautifully intriguing, surprisingly exotic vacation destination.

“Iceberg Alley” showcases Newfoundland & Labrador’s 29,000 km of coastline and the freshly carved icebergs that dot it during the spring and summer, while “Secret Place” explores Mistaken Point, a destination at the very edge of the continent that contains 565-million-year-old fossils trapped in volcanic ash. Both spots espouse

childlike fascination, following kids as they explore the two areas.

“Children allow us to tap into something that all too often we forget about as adults,” says Derrick Dalley, Minister of Tourism, Culture and Recreation, the Government of Newfoundland & Labrador. “Simple things like wonder, joy, and curiosity – they are feelings our audience recognize and associate with the Newfoundland & Labrador Tourism brand.”

Since launching in 2007, the “Find Yourself” effort has had solid success and continues to resonate. In 2010, the number of non-resident visitors increased 7.3% compared to the previous year, totaling 518,500 – the first time the half-million mark was reached and exceeded.

The 2012 effort, which also includes in-flight ads, print in national and regional newspapers, online and social media, will complete its run in May, though the TV ads will remain on air until September.



QUEBEC FOOD BANKS' UNCANNY REPORT

Quebec Food Banks (Banques alimentaires Québec) decided to can its first-ever annual report. No, it didn't get rid of it. The organization actually put the report in a can, much like those containing a lot of the donated food it distributes to 18 missions throughout the province, supplying 1,064 community organizations that in turn help more than 348,000 people a month.

Developed pro bono by Montreal-based agency Lg2's branding division, Lg2boutique, the report is contained inside what appears to be a can of corn, peas or beans, and is only accessible by way of a can opener. The agency believes it's a creative first for annual reports.

The purpose, says Claude Auchu, VP, managing director, Lg2boutique, was to give Quebec Food Banks' partners – including the various missions, the SAQ, Loblaws, Catelli, Kraft and others – a fitting reminder of the effort that the organization's 22,000 volunteers put forward to feed people in need across the province.

"From a strategic point of view, a can of peas or beans is a strong symbol of food donation," says Pascale Demers, communication director, Quebec Food Banks.

The report's cover was printed to resemble a nutritional information label to keep the food theme consistent. Auchu adds that the overall goal was to make a statement in light of a lack of marketing funds. "We tried to create a unique annual report that they could also use as a marketing tool," says Auchu. "We needed to stand out in the same way that we try to do packaging that stands out on the shelf."

Quebec Food Banks has worked with Lg2 in the past, but the annual report marks the first time that it's collaborated with Lg2boutique specifically.

advertiser: **Quebec Food Banks**

agency: **Lg2boutique**

CD: **Claude Auchu**

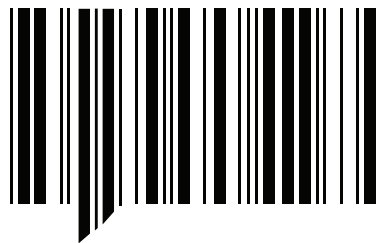
designer: **Andrée Rouette**

client services: **Marie-Josée Bourque,**

Audrey Dignard

production director: **Geneviève Demers**

graphic design production: **Lg2fabrique**



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Vice-President
Corporate Marketing
Newell Rubbermaid

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Director Mobile Platforms
Draftfcb Chicago

Battling the Online Amazon: How Bricks & Mortar can Compete in a Digital, Deal-finding Era

Speakers:



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Sr. Partner
J.C. Williams Group

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In-Store Scientist
Phillips, Foster & Boucher Inc.

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VP Marketing
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CREATIVE REPORT CARD

BY MEGAN HAYNES

It's that time of year again: the awards are in, we've toiled over Excel spreadsheets and compiled lists of who won what at the most prestigious regional, national and international advertising award shows. And now Canada's most creative creatives and innovative brands have been crowned in our annual Creative Report Card.

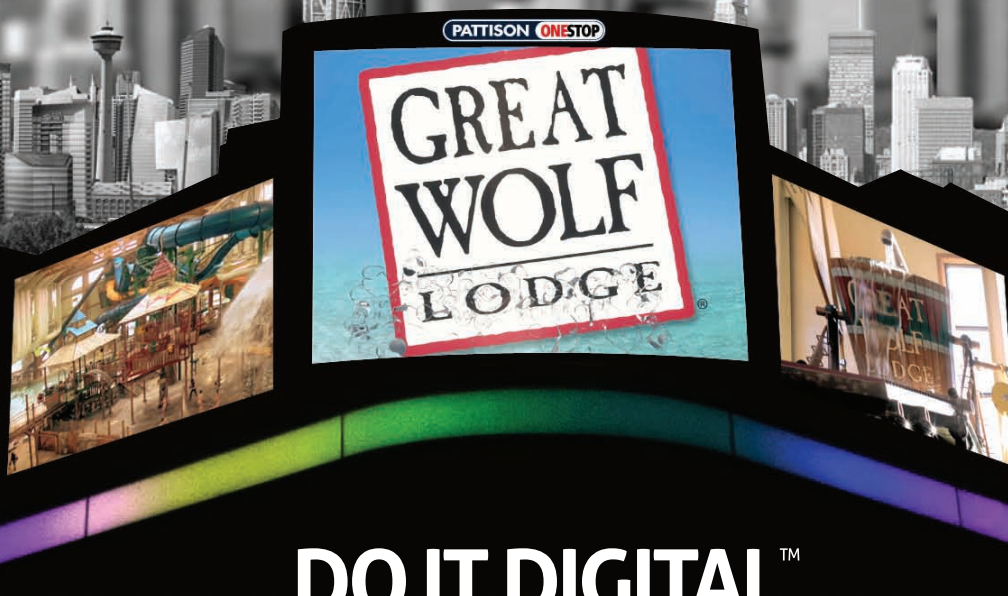
Thanks to a screw-up-turned-PR-goldmine and some unique billboard deals, Leo Burnett and James Ready capped off a banner year of award wins, claiming top Brand, Agency, Creative Director, Art Director and Copywriter honours.

But so what? What happens after you top the Creative Report Card honour roll?

That's the question we posed to each of the winners – what's next for your business, your creative and your team? Where do you go from here?

Read on to see who scored what and where they're going next.

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JAMES READY EXPANDS IN 2012

After topping this year's Creative Report Card, Leo Burnett and James Ready plan to introduce a new communication direction, as the budget beer sets its sights on the West and the restaurant market

To say the folks at Leo Burnett are competitive is a bit of an understatement. Recent ADCC awards line their boardroom wall, a stack of old awards are stuffed behind a television in their lobby, and when told that the agency and its client James Ready were in the top five on this year's Creative Report Card, CEO and CCO Judy John pumped her fist, exclaiming, "Yes!"

Last year was a busy one for Leo Burnett and James Ready on the award circuit. With more than 80 awards for their various campaigns, the teams have topped the Report Card for the number one spot across all categories.

The partnership has been successful, with the brand experiencing a year-over-year increase in sales and market share (sales increasing about 20 to 25% over previous years within Ontario, with the exception of 2011), and the agency raking in 168 awards for James Ready work since their partnership began in 2007.

James Ready originally launched in 2004, but it wasn't until the beer co joined forces with Leo Burnett three years later that the brand was defined. Chris Waldock, director of marketing, James Ready, says the low-brow, low-tech marketing was a result of a small advertising budget.

But it's time for a change. While James Ready will stick to its key messaging – and low-tech advertising techniques that have served it well in the past – the brand is in need of a refresh, says Waldock.



Mountains of letters and blank caps poured in after Leo Burnett instituted the first-ever Blank Cap Recall.

More low-cost competition from big-league brewers and changes to pricing models – James Ready is no longer allowed to sell the beer for a buck – means the older communications plans that sold the messages of helping and getting help from the consumer aren't as effective, he says. In 2011, James Ready saw its first dip in an otherwise steady rise in profits and market penetration.

So the brand has decided to grow. With sights set on the West and on beer taps, James Ready is ready to make the leap from the small-town Southern Ontario packaged brand popular among male college students, to a large-volume discount brand.

Waldock says the brand has gone to Leo Burnett with a challenge for 2012: a complete communication strategy overhaul. The goal is to get back to its pre-2011 growth, and increase sales volume nationally.

"It's really not a change in brand

philosophy, it's a change in the industry and how the brand still fits within that," he says.

In addition to economic drivers, the decision to make the western move has been fan-requested, says Waldock. Anecdotally the brewery's heard from drinkers who had moved west and searched in vain for James Ready cases – even going so far as to ask for the beer to be shipped to them. Market research also indicated the western provinces, especially Alberta and Saskatchewan, have large discount drinking markets, an obvious opportunity the brand wasn't playing into, he says. James Ready will shift its target to the mass value or blue collar drinker, with college students coming in second.

Similarly, moving into the tap market in restaurants was a decision born out of the fact that James Ready was missing the

TOP 20 BRANDS

1	James Ready	322
2	Wrigley	136
3	Mars Canada	86
4	BMW/Mini Canada	85
5	Subaru	77
6	Pacific National Exhibition (Playland)	69
7	Raising the Roof	66
8	Toronto Crime Stoppers	53
8	Mercedes-Benz/ Smart Canada	53
8	BC Hydro	53
11	Special Olympics	52
12	Stanfield's	47
13	Procter & Gamble	46
14	Newfoundland & Labrador Tourism	42
15	Metro	41
16	McDonald's	40
17	Tourette Syndrome Foundation of Canada	37
18	Sears	36
19	Vancouver International Film Festival	35
19	FedEx	35

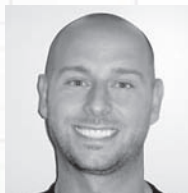
TOP 20 CREATIVE DIRECTORS

1	Judy John, Leo Burnett	538
2	Lisa Greenberg, Leo Burnett	529
3	Peter Ignazi, BBDO Toronto	237
4	Carlos Moreno, BBDO Toronto	223
5	Chris Staples, Rethink	197
5	Ian Grais, Rethink	197
7	Angus Tucker, John St.	143
7	Stephen Jurisic, John St.	143
9	Cosmo Campbell, DDB	140
10	Dean Lee, DDB	129
11	John Gagne, Proximity	114
12	Paul Giannetta, Leo Burnett	113
13	Denise Rossetto, DDB	105
14	Sean Barlow, Leo Burnett	104
14	Todd Mackie, DDB	104
16	Luc Du Sault, Lg2	95
17	Andrew Simon, (formerly) DDB, currently Blammo	90
18	Nellie Kim, John St.	73
19	Carl Jones, (formerly) Grey Canada	67
20	Christina Yu, Red Urban	65

TOP 20 AGENCIES

1	Leo Burnett	554
2	DDB Canada	312
3	BBDO	277
4	Rethink	195
5	Cossette	151
6	Taxi	148
7	John St.	142
8	Proximity Canada	103
9	Lg2	94
10	Sid Lee	68
11	Grey Canada	65
11	Red Urban	65
13	Juniper Park	59
14	Target	53
15	Station X (formerly TBWA\Vancouver)	52
16	Saatchi & Saatchi	50
17	JWT	48
18	TBWA	45
19	Cundari	36
20	Dare	34

For art director and copywriter rankings, see p. 28.



From left: the Leo Burnett team: CEO & CCO Judy John; CD & copywriter Sean Barlow (top); CD & AD Paul Giannetta (bottom); VP & CD Lisa Greenberg; AD Anthony Chelvanathan (top); and copywriter Steve Persico (bottom).



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James Ready and Leo Burnett took a screw-up at the manufacturer to the extreme, issuing a massive recall that led to awards and praise.

entire on-premise (in-restaurant) market, which can expose new drinkers to the brand. Waldock says it's too early to name restaurants, but it'll likely be locally owned pubs that cater to blue collar and college students, outside of the GTA.

Waldock says he hopes the brand will grow the way it has with Ontario package drinkers – steadily, as word of mouth spreads.

That's not to say the shift will be without its challenges.

One of the most enduring and popular aspects of James Ready beer is the messages written on the inside of the caps. For example, in a first for the beer industry, Leo Burnett and James Ready introduced the James Ready Board Game. The game board was included in cases and player moves were posted under the caps.

The game was quickly pulled by the Ontario Liquor Control Board after it determined the campaign promoted excessive drinking. Only 50,000 boards were created. But the craze lived on. "They [the boards] were showing up on eBay for \$20," says Paul Giannetta, creative and art director. "It became a cult, underground commodity because it was a limited edition."

Everything from a beer cap calendar, beer cap bartering and, more recently, a beer cap spelling bee hosted on Facebook, have encouraged drinkers to keep, trade and use their beer caps, each with special messages inside.

This year, when blank caps were

erroneously printed, there was a huge outcry from fans.

"[James Ready] wanted us to write a Facebook apology, and that was it," says art director Anthony Chelvanathan. Instead, Leo Burnett and James Ready instituted the Blank Cap Recall. The Leo Burnett approach, mailing random trinkets to those who sent back their caps, went on to win awards nationally and internationally, including a Silver Lion at Cannes, two Silvers and a Bronze at the LIAA awards and Gold and Silver at this year's CASSIES.

But in the four western provinces, beer in cans trumps beer in bottles, and cans and beer taps – by their nature – don't have caps.

When asked how they'll address the issue, Steve Persico, copywriter on the campaign, says: "That's a good question, because it's always been a big part of our identity. We started with messages under the caps and behind the labels and it grew out of the packaging. So whatever we do it has to have the extra James Ready touch."

"We may have the first can with a cap," CD Lisa Greenberg jokingly adds.

While they're still in the preliminary stages of developing the campaign (the beer is set to launch in the West and in restaurants in fall 2012), the team recognizes the importance of remaining true to the brand's small-brewery identity, even as it grows.

Maintaining James Ready's largely

stunt-based marketing and penchant for getting drinkers involved with campaigns will be the biggest challenge of targeting a larger audience, admits John.

"We always try to respond, especially to those personalized letters," she says. This will be hard to sustain as the brand expands, but she says it's important to try to continue it. "This is the fun part."

Chelvanathan explains that when fans get something back from the brand – be it a chance to participate in the advertising or a small token or toy – it breeds much deeper loyalty.

"We just got a letter a couple of weeks ago – a girl wrote [that] her boyfriend is a big James Ready drinker and she wanted us to figure out a way to show him how much she loves him," says Persico.

"And she knows we're going to do it too," says Chelvanathan.

"I guess Leo's going to be sending out a few more envelopes next year with a few more trinkets," says Waldock. "But I think they [Leo Burnett] look forward to it. As far as the communications is concerned, it'll always been collaborative with our drinkers. And it'll always be entertaining."

OTHER LEO AWARD WINNERS



RAISING THE ROOF

"Our goal was to make people stop and think about how they

interact with homeless people," says copywriter Persico of the Canadian charity that works on developing long-term solutions to homelessness. "[One] of the first things we stumbled on was the way people see old furniture outside that's been left for dead."

"People spend more time looking at that stuff and thinking about how they can fix that up," explains Persico, "But they'll just walk past a homeless person. So we started playing around with the idea of 'why don't people see the potential in homeless people?'"

The campaign won a Silver Lion at Cannes and put Raising the Roof in eighth place on this year's list.



BOUNCE LEAVES THE DRYER

Sean Barlow,

copywriter, and Paul Giannetta, art director, come in third place on this year's art and copy lists, largely a result of their work on the James Ready campaign, but also for Bounce.

The campaign focused on the idea of repelling pet hair and featured hordes of cats, dogs and rabbits cowering away from a box of Bounce dryer sheets.

"It was very out-of-category for them. There was no dryer, no laundry and no women," says Barlow. "It was essentially 200 cats and a mouse and the product."

The campaign just started making its way through the award circuit and the pair have big hopes for the rest of 2012.



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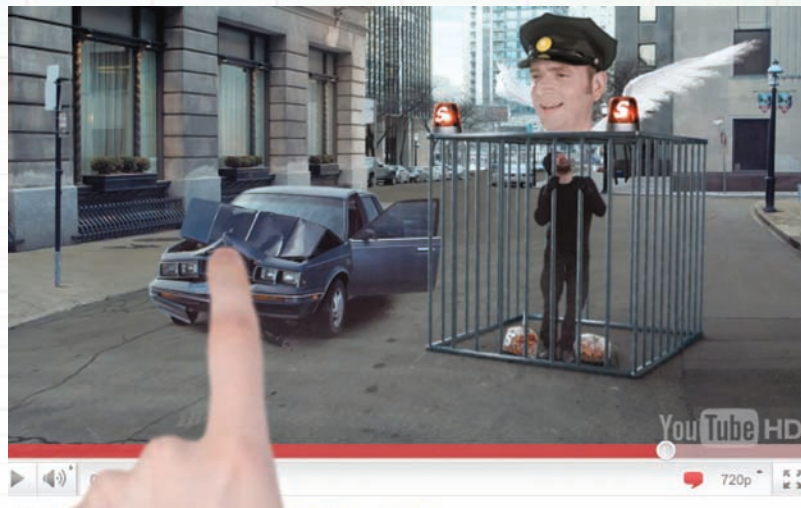
B BDO Canada and Wrigley Canada have had a great year on the international circuit, landing the brand, agency and creative team in the runner-up spots.

The unique no-tech take on the touch-screen cleaned up at Cannes this year, earning the team two Golds and a Silver Lion for the Skittles' "Touch the Rainbow" campaign.

Despite being intended to complement the existing Skittles work coming out of the U.S., the BBDO-led project has put both BBDO Canada and Wrigley Canada at the forefront within their global organizations.

"I think one of our proudest moments was when our U.S. teams were being complimented for this work and they had to turn around [and say] 'This is not ours, this is the Canadian organization,'" says Dan Alvo, marketing director for Wrigley Canada. "As a Canadian, that makes you feel pretty proud."

And the results for Skittles have been impressive: over nine million views on



the videos and hundreds of thousands of comments, reaching across more than 100 countries. He says the brand was up double digits in 2011 from a profit and market share standpoint – the highest level ever for Skittles in the marketplace.

"Now that we're working on new ideas, people are interested to hear what Canada is doing," says Alvo.

For the coming year, art director Mike Donaghey says the creative team is looking to find new ways to get people to interact and engage with the spots.

"As much as these videos were a fantastic success, people liked them largely due to the fact that they were something they hadn't seen before. So we can't repeat them and expect the same results," he says.

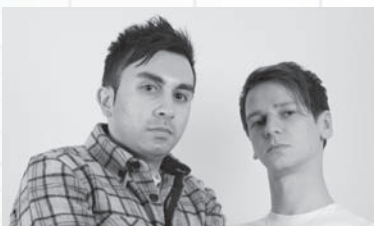
Donaghey and copywriter Chris Joakim say they're big fans of destination advertising, so viewers can expect at least a similar approach to "Touch the Rainbow."

"[The] audience is going to be more receptive when they've opted in to hear it," says Donaghey.

BBDO Toronto SVPs and ECDs Peter Ignazi and Carlos Moreno say the

international wins have had a great impact on the agency's standing within the global network. The award wins allow BBDO to attract world-class talent and have increased its participation on the global BBDO stage, Ignazi says. They've gotten calls to work on a handful of international projects, and each time a team goes abroad, they come back with new insights, says Moreno.

"Our ultimate goal is not just to make BBDO one of the best in Canada, but we want to make BBDO Toronto one of the best agencies in the BBDO network, in the world," says Ignazi.



Above, clockwise from top: BBDO's copywriter Chris Joakim, AD Mike Donaghey and SVPs/ECDs Peter Ignazi and Carlos Moreno. **Top right:** Fingers stopped crime in "Touch the Rainbow" for Skittles.



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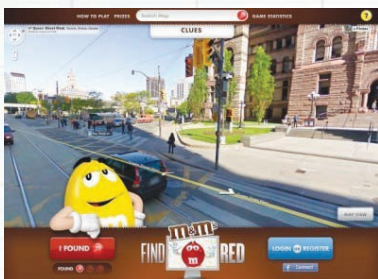
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THIRD PLACE

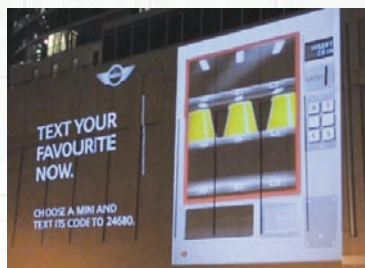
MARS CANADA

NOTABLE AWARDS WON:
THREE BRONZE CANNES
LIONS, SILVER AT
THE ONE SHOW



With Proximity's help, M&M's famous spokescandy, Red, was sucked into Google Street View when water spilled on a keyboard he happened to be standing on. Torontonians were offered clues on Twitter, Facebook, Foursquare and in QR codes posted around the city, and the world saw its first-ever digital scavenger hunt.

Average time spent on the website was more than 19 minutes, four times the industry average, and the campaign garnered more than 21 million total impressions when Twitter, PR and QR code impressions are all added up. Despite being a Toronto-based project – and Canadian-only contest – the campaign proved to be an international hit.



FOURTH PLACE

BMW/MINI CANADA

NOTABLE AWARDS WON:
SILVER LIAA, BRONZE ATOMIC

BMW and Mini Canada's big winner this year was the Mini Vending Machine, designed to promote the four new Mini colours, and showcase the updates to the car. With creative from Taxi 2, the "machine" was digitally projected on walls around Toronto. Passersby were invited to text a short code to Mini to activate the vending machine. The selected car would drive around the projection in full animation, whipping through a pinball machine and crashing through the glass, among other scenes.

On BMW's side, the company launched its 1M videos, pitting the car against brick walls: the car drove and drifted through holes in the walls just large enough for it to pass at the right angle. The video, by Cundari, has more than three million hits on YouTube and with 12% year-over-year growth, BMW topped the luxury car market in 2011.

BMW and Mini saw an 11% increase in sales in 2011, topping out car sales at more than 32,000 at press time.

Marc Balfour, brand communication manager, BMW Group Canada, says the companies will focus on innovating the products and advertising messages in 2012.

"It's never easy coming off such a strong year creatively," he says. "But we have a lot of exciting products coming next year, so we'll have some great stories to tell."

FIFTH PLACE

SUBARU

NOTABLE AWARDS WON:
BRONZE CANNES LION,
BRONZE ATOMIC, THREE
GOLD CASSIES

Subaru's big win this year was for its "Pure Performance" campaign: a flip-book style cartoon was laid across the boards of a racetrack, and as the real car zoomed by, the cartoon sprang to life, with creative from DDB. The cartoon car, uninhibited by ASC guidelines, drifts, speeds and jumps (over a canyon, no less) across the screen.



The video had almost a million views at press time, and sales for Subaru increased by 130% shortly after the campaign.

In 2011, the economy's rollercoaster and the Japanese earthquake and tsunami had a big impact on Subaru's business, so the car co has decided against increasing ad spend for 2012, according to Ted Lalka, VP, product planning and marketing with Subaru. It will find the most economical ways of promoting itself, with more online work for 2012 and a focus on creating attention-grabbing campaigns.

"We think of our brand as the smart kid in the back of the classroom, hand up, demanding to be noticed," says Lalka.

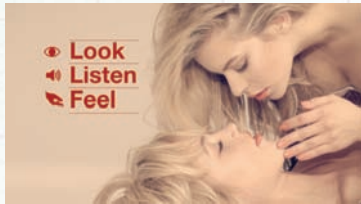
BREAKING THROUGH

BY EMILY WEXLER

We talked to some of the big agency movers and newcomers on our top 20 list about what it takes to break through the clutter, what's next for them and what their strategy was going into awards season

THE NEWCOMERS

RED URBAN: #11



To hit the 11th spot in your very first year is no small feat, and Christina Yu and company struck gold at several shows this year (including ADCC and the Marketing

Awards) thanks to "Super Sexy CPR," a viral vid for small retailer Fortnight Lingerie. When your video becomes an instruction guide for British soldiers, you know it's hit the big time. Work for Volkswagen and Richmond Optometry also helped boost Red Urban's score.

What does it take to have a big idea for a small client, like Super Sexy CPR, break through all the other boundary-pushing viral wannabes?

"We had a seeding program in place but before we launched that we sent it to a couple of friends, family and a few people in L.A. We must have some influential friends because a day later the site was getting 25 hits a second. Before the first week ended we were at well over a million views. If you have a powerful idea to share you don't need to pay to spread it." —Christina Yu, CD

DARE: #20



In late 2010, Cossette acquired this U.K.-based digital agency and split Vancouver into two independent operations – Dare and Cossette West. But no one expected Rob Sweetman and co to take their time when it came to scooping up awards,

and thanks to often-humorous work for the likes of the Toronto Jewish Film Festival and x-rated TV channel Amour, they picked up hardware including ADCC, Communication Arts and the Lotus Awards.

What sets Dare Vancouver apart from its U.K. counterpart, and from Cossette?

"Planning, tech and innovation are three things that make Dare different from some of the other agencies around, and are some of the best parts of Dare London...We've incorporated a lot of the way that they do business [in the U.K.] but not all of it. We've added a lot of planning assets, for instance. Dare in Vancouver is focused on clients within Canada, but the focus worldwide for the Dare network is to work together as an international presence. The plan is for Dare to take on the world stage." —Bryan Collins and Rob Sweetman, CDs

THE BIG MOVERS

SAATCHI & SAATCHI: #16



Last year: #30

Spots moved: 14

Saatchi makes a significant jump this year, thanks in large part to a poignant campaign for the Tourette Syndrome

Foundation of Canada. The @Random documentary project involved dozens of small films about people living with TS, arranged online to make a larger documentary, which changed with each new visitor, mimicking the random nature of the disorder. It won Gold at the ADCC and at the ATOMIC Awards, with work for gift registry site Wedding Republic and FITC rounding out the wins.

What was your awards-entry strategy? Have you been trying to build credentials in certain areas?

"Brian [Sheppard] and I mapped out our objectives, and [we've] judged a few shows in the last year and that's allowed us to enter work more effectively. Everybody is talking about trying to do great digital and wanting to be social, but we see ourselves as an ideas company, so it just so happens that in the past year or so a lot of our ideas came to life in the digital space." —Helen Pak, CD

JWT: #17



Last year: #26

Spots moved: 10

Known for delivering ROI for mega-clients like Walmart and Tim Hortons, it's no surprise that JWT does well

at the show awarding effectiveness in advertising – the CASSIES – pulling in a Gold for its Blue Cat campaign for Smarties, as well as hardware for Kit Kat Chunky and Reactine. Its charitable work with the Bandaid initiative also earned it a Silver in the CSR category at the ATOMIC Awards.

What has been JWT's advantage on the awards circuit?

"Judges like to award work for brands they recognize. That clearly worked for us in Canada with Tim Hortons, and with Walmart, Johnson & Johnson and Nestlé at the international shows. In 2011 the JWT Worldwide Creative Council had a goal for Network of the Year at Cannes (JWT placed 4th up from an estimated 17th). This is not only about winning awards, but demonstrating our creative credentials to current as well as potential clients."

—Martin Shewchuk, ECD

THIRD-PLACE TOP CD DUO

RETHINKING ON A BUDGET

Despite a self-proclaimed “slow award year,” Rethink CD team Chris

Staples and Ian Grais managed to bring in more than 50 awards, including wins at Communication Arts, the LIAAs and the One Show. The wins landed them in third place on our Creative Report Card.

“We take awards with a grain of salt,” says Staples. “We don’t try to win them. They’re the by-product of doing work that gets talked about and connects with people and is surprising and different.”

While international awards hold a bit of cachet with clients, Staples says the awards mostly influence the talent they can attract, which is now coming in handy. To accommodate the recently won

worth sharing” campaign.

“People tend to read *Metro* on the subway and then throw it away,” says Staples. “We wanted to get more people to read *Metro* without printing more papers. We didn’t have a lot of money, but we really stretched it. A lot of Rethinkers were in the commercials.”

The campaign included transit banner ads encouraging folks to pick up a paper rather than read the ad; newspapers posted to revolving doors; covers which, when folded, indicated if the paper was free to take, or was taken; and television and OOH depicting people sharing the newspaper. The campaign increased per-copy readership by 25%, twice *Metro*’s original goal.

This model of stretching resources to fit thinner budgets has served the Rethink team well, especially during the recession.

The pair say their campaigns are designed to generate buzz in the press and blog world, netting more exposure for less money.

In 2012, they’ll apply this philosophy to Molson Canadian with campaigns that, despite a bigger media spend, will still be designed to be newsworthy, and the size and reach of Molson will just mean the campaigns will be talked about everywhere, Staples says. “We’ve always known our thinking is world class, but we’ve been working on smaller regional brands,” he says. “We’re ready for the main stage. We’ll be on *Hockey Night in Canada* all the time, so it’ll be great.”



Rethink’s Chris Staples and Ian Grais.

Molson account, they’ll continue to grow their small Toronto office to approximately 100 people within two or three years. The office, with 30 staff members, is currently home to award-winning creatives Dré Labre, Aaron Starkman, Chris Booth and Joel Arbez.

Perennial favourite Playland fared well on the circuit this year, nabbing sixth spot on our advertisers lists, and one of Rethink’s big wins in 2011 was their *Metro* newspaper’s “News

TOP 20 ART DIRECTORS

1	Anthony Chelvanathan, Leo Burnett	482
2	Mike Donaghey, BBDO Toronto	171
3	Paul Giannetta, Leo Burnett	117
4	Jeff Da Silva, (formerly) Proximity	88
5	Chris Moore, DDB	78
6	Yusong Zhang, DDB	69
7	Nellie Kim, John St.	66
8	Joel Arbez, Rethink	57
9	Luc Du Sault, Lg2	47
10	Ari Elkouby, Proximity	44
11	Jeff Cheung, BBDO Toronto	42
12	Jeff MacEachern, Taxi 2	40
13	Paul Wallace, DDB	37
14	Christina Yu, Red Urban	36
14	Jaimes Zentil, BBDO Toronto	36
16	Andrew Livingston, John St.	35
16	Nicolas Quintal, Rethink	35
16	Shawn James, Cosette	35
19	Joel Pylypiw, Red Urban	34
20	Brandon Thomas, DDB	33
20	Paul Riss, DDB	33

TOP 20 COPYWRITERS

1	Steve Persico, Leo Burnett	440
2	Chris Joakim, BBDO Toronto	176
3	Sean Barlow, Leo Burnett	117
4	Neil Shapiro, DDB	98
5	Daniel Bonder, DDB	92
6	Rene Rouleau, Proximity	91
7	Jon Ruby, (formerly) Proximity	71
7	Ryan Lawrence, Proximity	71
9	Chris Hirsch, John St.	66
10	Nicolas Boisevert, Lg2	57
11	Rob Tarry, Rethink	51
12	Luc Du Sault, Lg2	50
13	Simon Bruyn, John St.	46
14	Addie Gillespie, Dare	45
14	Chris Booth, Rethink	45
16	Jason Perdue, Rethink	44
16	Kevin Rathgeber, DDB	44
18	Neal Khosla, Grey Canada	39
19	Craig McIntosh, BBDO Toronto	38
19	David Ross, DDB	38

ART & COPY RUNNERS UP



JEFF DA SILVA, art director, (formerly) Proximity
Rank on this year's list: 4
With Proximity for: 4 years
In the industry for: 9 years

Won for: **M&M Find Red**
Notable awards: Three Bronze Cannes Lions
In his words: "[Find Red] was unconventional – so there was no blueprint on how we would execute something like that. It was awesome to do things that put [the team] outside of their comfort zones."
Next up: Working for Mullen in Boston on Google's mobile account.



NEIL SHAPIRO, copywriter, DDB
Rank on this year's list: 4
With DDB for: 4.5 years
In the industry for: 8.5 years
Won for: **BC Hydro, Lotto 649**

Notable awards: Two Communication Arts, Bronze AToMiC
In his words: "We wanted to make people aware of how precious power was and how ridiculous it is when we waste it, [but] using less, in a consumer world, is not something we're usually tasked to do."
Next up: BC Hydro, Salmon Farmers Association



CHRIS MOORE, art director, DDB
Rank on this year's list: 5
With DDB for: 6 years
In the industry for: 11 years
Won for: **BC Hydro, Lotto 649**

Notable awards: Two Communication Arts, Bronze AToMiC
What you didn't know about Chris: He's a former pro-snowboarder.
Next up: He'll put his extreme sports past to good use on the new snowboarding goggle technology campaign for Recon Instruments. Also on his plate: New work for Canadian Tourism Commission and Lotto 649.



DANIEL BONDER, copywriter, DDB
Rank on this year's list: 5
With DDB for: 2 years
In the industry for: 5 years
Won for: **Subaru (DDB), Fortnight**

Lingerie (freelance for Red Urban)
Notable awards: Bronze Cannes Lion, Communications Arts, One Show
In his words: "In Canada, you can't really show cars doing anything remotely cool. It all has to be very safe. [For Subaru] we found a way around that."
Next up: Penningtons, Manulife

METHODOLOGY

Strategy's Creative Report Card tracks and tallies the gold-, silver- and bronzeware taken home by agencies, advertisers and creatives over the calendar year to help the marketing community track who's on top of their game.

To do this, we select a range of shows that incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher fields than regional ones. As the books arrive through the awards season, we keep a database of wins for each advertiser, agency, creative director, art director and copywriter and add them up to determine a ranking for each category.

The purpose of the Creative Report Card is to provide an overview of Canada's strongest creative advertising work on a yearly basis. Please bear in mind that it accounts for over 1,000 individual awards (with at least five credits for each award, in most cases), and relies on the credits as published by the various regional, national and international shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

SCORING (THE FINE PRINT)

Point values are highest for international awards, followed by national and then regional. Best of Show and Grand Prix will receive more points than Gold, which receives more than Silver and so forth. We reserve the right to change the weight of awards based on their level of prestige and difficulty.

AGENCIES

The points for agency offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately. If two agencies are listed on a single campaign, each receive the same points.

INDIVIDUALS

Points are awarded to the individuals credited in the award show books as they appear. If a name isn't listed, it doesn't receive any points. In some cases, agencies have provided corrections, which have been taken into account on a case by case basis. We have done our best to fix any discrepancies in spelling of individual names between various books.

ADVERTISERS

Points are awarded at a company level, rather than for individual brands.

THE AWARDS THAT COUNT

Regional: ACE, Ad Rodeo, Créa, ICE, Lotus

National: ADCC, Applied Arts, AToMiC, CASSIES, CMA, Marketing

International: Cannes, Clios, Communication Arts, D&AD, LIAA, One Show

[illegible]

A full-length photograph of a woman with short, wavy brown hair, smiling and standing with her arms crossed. She is wearing a dark grey pinstripe suit jacket and matching trousers over a light-colored collared shirt. The background is a solid light blue. In the top right corner, the word "you." is written in white lowercase letters on a darker blue circular background.

Advertisers are no longer in complete control of their brand. Empowered consumers want to engage with a brand in ways that let them share, collaborate, create and distribute content. Fortunately, we are well ahead of the curve. We bring our deep understanding of the consumer and brand dynamic to every brand partnership we build—and we build them from the ground up. Across the country. Across our brands.

Welcome to the evolved
QMi Sales.



QMiSALES | Media.Evolved.

“It is very vulgar to talk about one’s business. Only people like stockbrokers do that, and then merely at dinner parties.” - John Wanamaker

Sorry John...

For the last two decades, the CASSIES have been battling that old John Wanamaker conundrum (you know the one, about half the money spent on advertising being wasted, but not knowing which half) by sharing the advertising that worked. Really, really well.

The CASSIES, the only Canadian ad awards recognizing business effectiveness based on rigorous published cases, was held Jan. 23 at the Ritz-Carlton in Toronto. That night, 32 campaigns that fit the bill with impressive results, directly attributable to advertising, were recognized by the ICA, in association with the AAPQ and APCM.

If you missed it, in efforts to help you with another Wanamaker chestnut – “Keep up the old standards, and day by day raise them higher” – you can readjust the bar by studying the full cases at Cassies.ca.

For everyone who likes their ad effectiveness inspiration in digest form, read on, and learn from the insights behind Canada’s most effective campaigns. As per yet another Wanamaker quote: “Nothing comes merely by thinking about it.”

All winning cases were edited by CASSIES editor David Rutherford.

Pictured: Newfoundland & Labrador Tourism’s Grand Prix-winning work, found on p. 38.

CASSIES: THE BETTER HALF



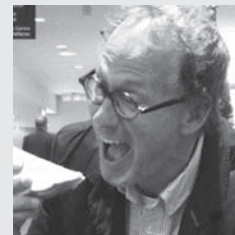
Michael Allen, managing partner, 180LA

Allen has more than 24 years of international marketing experience on some of the world's most famous brands, including Apple, Nike, Sony, Ray-Ban and Visa, and has held senior management positions on both the client and agency sides. In January 2007, he left sister Omnicom agency TBWA\Chiat\Day and started 180LA. Under his leadership, the office has grown from four employees and one founding client to 85 employees and core clients that include Adidas, Sony Electronics, Boost Mobile, Mitsubishi Motors and Constellation Wines.



Ted Boyd, CEO and partner, 58Ninety

While at the helm of 58Ninety, Boyd has created solutions for clients such as Canadian Tire, CTVglobemedia, Expedia, Molson Coors, Loblaw and Unilever. He has 26 years of marketing and sales experience, including 17 years in digital marketing, and previously served as CEO of IcebergMedia.com, a publicly traded, pioneering internet radio broadcaster. He holds an MBA from the Rotman School of Management at the University of Toronto.



Marc Gagnier, VP, managing director, Publicis Montreal

Since graduating from Concordia University in 1984, Gagnier has climbed through the ranks of account management at McBride, J. Walter Thompson, Cossette and Palm + Havas. He has worked on a wide variety of brands, including Coca-Cola, Molson, The Home Depot, Bombardier Aerospace, McDonald's and Volkswagen. And he loves his job: "After all, when you work at a great agency with great clients, how can you not love our profession?"

Reach. We go further.

Need to get your message out there?
Leave it to us to reach out to a few million of our connections.

- **TVA Group** is #1 in Quebec with a 30.7% market share.
- 10 million readers per week, including 3 million in Quebec, thanks to **SUN Media** National footprint and 40+ years of solid consumer engagement.
- 9.5 million unique visitors per month across **Canoe** and our diversified QMi **Digital Network**.
- 3.06 million unique readers per month, thanks to our **Magazine** footprint in Quebec, which represents 72% of the French language magazine market.
- Each week our **Distribution** network reaches 6.7 million households in Canada, including 3.4 million in Quebec.

Source: QMi Research.

Get our
expertise
working for
you.



Welcome to the evolved
QMi Sales.



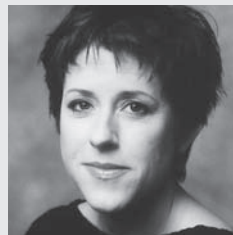
Florence Girod, VP, strategic planner, Cossette

Girod has more than 20 years of experience in the communications industry. In June 2009, she joined Cossette as director of strategic and creative planning. Today, as VP of strategic planning, Girod brings precision and intuition to the observation of leading trends, and knows how to take a sensitive, global look at the evolution of brands, products and their consumers.



Glenn Hollis, VP, brand marketing & advertising, Tim Hortons

Hollis has overseen the Tim Hortons brand for more than four years. His career spans more than 25 years, starting in health care then extending into marketing research and advertising. He has been a guest lecturer at Schulich School of Business and a keynote speaker and panellist at conferences and universities across Canada and the U.S. Hollis is a graduate of the Schulich School of Business MBA program.



Karen Howe, SVP, creative director, Due North Communications

Howe began her career as an art director, ultimately adding copywriting to her resumé. In 1998, she joined Due North Communications as creative director. She has created such memorable work as the five-second animated "Dot Spots" for Dairy Farmers of Canada and the LCBO's "Deflate the Elephant" anti-drinking and driving campaign. Her creative has been recognized in award shows around the world – from Cannes to London to Los Angeles – as well here at home. Howe has also won multiple CASSIES.



Peter Mears, president, UM Canada

Mears joined the UM Canada team in February 2010, upon the creation of the agency. Having learned his trade as a media planner in the U.K., he spent his first tour of duty in Canada, creating integrated communications plans for Unilever from 2001 to 2004. A move to New York to head up all planning operations for PHD in the U.S. followed, and in 2008, he relocated to the U.K. to lead PHD's global and international client business for two years.



Kelly Murumets, president and CEO, ParticipACTION

Murumets has a history of effecting change in organizations. Prior to joining ParticipACTION, she was president of a publicly traded U.S. telecommunications company, where she oversaw the integration of four bankrupt or nearly bankrupt companies into one thriving organization that ranked seventh in Deloitte's Technology Fast 50 Program. She holds an MBA from the Richard Ivey School of Business at the University of Western Ontario.



Carl Pichette, senior director of marketing, Boston Pizza

Pichette is responsible for the Quebec brand development and marketing strategies at Boston Pizza International. Prior to this, he worked at Sleeman Breweries as marketing director. He has also accumulated 16 years in marketing and account management within advertising agencies, such as Cossette for 10 years, and six years as VP, account service, at Marketel McCann Erickson.



Valérie Sapin, VP, marketing, Gaz Métro
Sapin recently joined Gaz Métro to lead the marketing team, bringing her more than 19 years of experience in the field of marketing and communications. Prior to joining Gaz Métro, she spent more than 11 years at Cossette, where she was general manager of their strategic planning group. She has directly advised a number of clients on subjects relating to their business, marketing and brand strategies, including Rio Tinto Alcan, Bombardier, Canada Post, Bank of Montreal, Tourisme Québec, Canadian Red Cross, Canada Council for the Arts, Bell and Holt Renfrew.



Harold Simpkins, professor of marketing, John Molson School of Business, Concordia
Simpkins teaches advertising and integrated marketing communications at Concordia, and is the co-author of *Marketing Yourself*, a book based on the award-winning online course of the same name. He has a background in consumer packaged goods, product management and, prior to joining Concordia, he was VP and account director at MacLaren Advertising. He is deeply involved in volunteer work and most recently was president of non-profit organization YES Montreal.



Sonny Wong, president and CD, Hamazaki Wong Marketing Group
Throughout his career, Wong has led major marketing and advertising campaigns, including multicultural campaigns, for clients such as Audi, BMW, BC Tel Mobility (now Telus Mobility), Birks, Tropicana and many other blue-chip companies. On top of his work with the Vancouver-based agency Hamazaki Wong, he is a respected program and live event producer and the co-founder and producer of the annual Leo Awards, B.C.'s awards program for the film and television industry.

Content. We dig deeper.

We don't wait for the right media brand to come along, we build it. We create over 80% of our content across Canada, because we know that engaging with consumers in a meaningful way won't happen by accident.

GEN X The SUNs, Addick TV, Yoopla, CASA, MOI & Cie, Canoe News, CHEZ SOI, selected TVA shows, SUN News, and more.

18+ TVA Sports, Argent, Canoe, Autonet, the SUNs, Renovation bricolage, Journal de Montreal, and more.

GEN Y 24H, STAR INC, CASA, Réseau Contact, Clin d'oeil, Autonet, Steal the Deal, Cool, and more.

18+ Mlle, 7 Jours, Clin d'oeil, selected TVA shows, 24H, CASA, Canoe Travel, Le Sac Plus, Yoopla, and more.

BOOMERS SUN News, Argent, Prise 2, selected TVA shows, Mi Casa, Lundi, La Promesse, The SUNs, Journal de Montreal, and more.

Source: QMi Research.

Get our
expertise
working for
you.



Welcome to the evolved
QMi Sales.





January 2012.

To our fellow advocates of effective advertising,

As the Gold Sponsor of the 2012 CASSIES, The Globe and Mail is delighted to join you in celebrating Canada's most powerful and persuasive advertising. For clients and agencies alike, this is the year's most coveted prize – the one that recognizes both 'the big idea' and the results it generates.

CASSIES cases serve to inform and inspire the entire industry, and this year's entrants are no exception. They represent the very best creative and strategic thinking, across a constantly evolving field of communication platforms. If connecting effectively with consumers is more challenging today than ever before, tonight's winners give ample proof of the business rewards for getting it right.

The work we honour here can hold its own alongside the most effective advertising in the world. With that in mind, The Globe and Mail has created the first The Globe Creative Effectiveness Prize, which will award two full delegate passes (1 awarded to the client and 1 awarded to the agency) to the Cannes Lions International Festival of Creativity and will also pay the entry fee for the winning campaign to enter the Cannes Lions Creative Effectiveness competition. This new prize is a testament to The Globe's pride in, and support of, Canadian creativity.

We look forward to sharing the evening's festivities with you, and extend our heartiest congratulations to this year's CASSIES winners.

Andrew Saunders
VP of Advertising Sales, The Globe and Mail
Chairperson, Canadian Cannes Lions Board of Directors





NEWFOUNDLAND CAPTURES TRAVELLING HEARTS

Target hits the mark with Newfoundland & Labrador Tourism's "Find Yourself," a campaign that delivered rock solid results in difficult conditions

Situation Analysis: Newfoundland and Labrador (NL) is off the beaten path, and it takes a determined effort to visit it, especially during tough economic times. Deterrents include the fact that the only way to get there is by air or sea, the summer season (June-August) is only about 75 days, the weather isn't great, the Canadian travel market has

become increasingly competitive, and the strong Canadian dollar has encouraged overseas travel.

Strategy & Insight: British writer G.K. Chesterton said "The traveller sees what he sees; the tourist sees what he has come to see." The NL target doesn't see themselves as tourists, but as sophisticated travellers seeking an antidote to the plastic composition of urban life. For such an audience, the deeper the feeling they have about a place, the stronger the motivation to visit. The campaign launched in January 2009, with the primary focus on Ontario (GTA and Ottawa), while secondary markets included Calgary, Halifax and English-speaking Montreal.

Execution: The campaign romances the almost spiritual experience of being in NL, vs. showing an inventory of places to go, sights to see and things to do. Television was the cornerstone, featuring the people, architecture, history and stunning natural beauty. Newspaper ads ran in key markets, addressing travel barriers and further romanticizing

the stories being told on TV. Multiple online executions, including expanding big box ad units, closed the loop for those wishing to research/plan their escape.

Results: For 2009, the Canadian travel market fell 7.1%, but NL's automobile/airline visits increased 1.5%, and overall tourism revenues climbed 1.4% to \$374.6 million. For 2010, visits increased 6.4% to 518,500 and tourism revenue rose 9.6% to \$410.6 million. For January to June 2011, automobile/airline visits rose another 3.3%, setting a new record.

Cause & Effect: Spending levels were not a factor, with the annual spend in 2009/10 lower than in 2008. There was no unusual promotion or pricing activity, and the two main "external" forces moved in an unfavourable direction – i.e., over the course of the campaign, the Canadian dollar rose more than 20% against the U.S. dollar, and the price of oil doubled, putting extreme upward pressure on the price of gasoline and air travel.

Newfoundland and Labrador Tourism
director of marketing: **Carmela Murphy**
manager of advertising
& communications: **Andrea Peddle**
advertising officers: **Denise Seach,**
Brett Thornhill

Target

CD: **Tom Murphy**
creative group head: **Jenny Smith**
ADs: **Bruce Hamilton, Jeff McLean**
writers: **Jenny Smith,**
Terri Roberts, Randy Diplock
digital imaging artist: **Dejan Vucicevic**
producer: **Heikki Kuld**
group account director: **Catherine Kelly**
account director: **Ernie Brake**



SPONGETOWELS ABSORBS SUCCESS

John St. turns a product feature into a major long-term benefit for the renamed Kruger Products brand

Situation Analysis: In the early 2000s ScotTowels was a successful brand, but was living on borrowed time. Kimberly-Clark had bought out Scott Paper in the U.S., and was licensing the ScotTowels name to Kruger in Canada – but only until 2007. As a result, Kruger had renamed ScotTowels as SpongeTowels, and now had the long term challenge of establishing it as a new brand.

Strategy & Insight: When the case began in 2006, P&G's Bounty was the dominant branded competitor with a 24% share, almost double SpongeTowels at 13%. In branded product tests, Bounty outperformed SpongeTowels on key attributes. Interestingly, though, in blind testing, consumers preferred SpongeTowels. This signaled opportunity.

Execution: Something dramatic was needed, and it came from the quilted “sponge pockets” in the product. These pockets would support a

positioning for absorbency. The campaign launched in fall 2006, and has remained largely on television ever since. It brought the Sponge Pockets characters to life – literally – and since then they have been constantly refreshed in multiple “absorbency” situations.

Results: In the four years since launch, SpongeTowels has increased case volume by 45%. This equates to an 18% market share (a five-point increase) and \$14 million in incremental sales. Efficacy perceptions are also tremendously improved – and these results have been achieved despite the arrival of Scott paper towels under the Kimberly-Clark banner, a new brand from Cascades, and continued pressure from Bounty.

Cause & Effect: Advertising recall has increased to 81% in spring 2011, up from 62% in fall 2007. Share of voice actually dropped from 35%

in 2006 to 21% in 2010. Pricing has been aggressive (given that private label is a major presence) but none of the branded players have been disproportionately active. Similarly, there have been no other factors to account for the growth.

Kruger Products L.P. (formerly Scott Paper)

corporate VP marketing: **Nancy Marcus**; category director, paper towel: **Wendy Mommersteeg**; marketing manager, paper towel: **Humberto Baruzzi**; director, marketing research: **Alex Amon**

John St.

Co-CDs: **Angus Tucker and Stephen Jurisic**; art directors: **Rob Trickey, Stuart Campbell, Kyle Lamb**; copywriters: **Neil Shapiro, Mia Thomsett, Kurt Mills**; director of strategic planning: **Emily Bain**; senior strategic planner: **Sarah Henderson**; team leader: **Heather Crawley**; account director: **Ali Reid**; account executive: **Madison Papple**; executive broadcast producer: **Michelle Orlando**

Unleash your

The Globe and Mail is excited to announce the addition of the **Young Marketers** to the qualifying competitions we sponsor as Canada's official Cannes Lions representative. If you're 30 or under and work for a client organization register now at www.globelink.ca/youngmarketers.

Then get ready to craft the marketing plan that will have you rubbing elbows with the world's best young marketers in the south of France.



**THE
GLOBE
AND
MAIL**

CANNES LIONS
Official Festival Representative

Registration for both competitions begins January 16 and ends midnight (ET) on March 4, 2012.

creativity



The Globe and Mail is again proud to sponsor Canada's qualifying **Young Lions** competition. As a young creative, 28 or under, this is your chance to represent Canada on the world stage of creativity. But you need to register first at www.globelink.ca/younglions. Then get ready to show the world you have what it takes.

Visit www.globelink.ca/cannes to get complete details about the 2012 Cannes Lions International Festival of Creativity – June 17 to 23.

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Association of Quebec
Advertising Agencies

ica

Shouldn't food be the only ingredient in food?

We think so. That's why we're on a journey to make food with ingredients like you would use if you were making it yourself from scratch. Like specially selected potatoes, vine-ripened tomatoes and real cheese. And no unpronounceable ingredients like sodium stearoyl lactylate or polyphosphate #6. Find out more at McCain.ca.



'IT'S ALL GOOD' FOR MCCAIN REVAMP

Taxi's campaign announcing the elimination of unpronounceable ingredients leads to a spike in sales and public perception

Situation Analysis: Women who once bought processed foods without a second thought are now beginning to wonder if that's a good idea. McCain saw this shift and decided to change the way its products are made. Unpronounceable ingredients are out; real ingredients are in, with the new products having to be equal to or better than the current ones and the competition. This meant new recipes for over 70 products. The first wave would be for frozen pizza, pizza pockets and frozen potato products, and this case covered year one of a major long-term effort.

Strategy & Insight: Most moms rely, at least a few nights a week, on convenience food, and many don't have the time, energy or inclination to scrutinize the ingredients. But if they did, they'd find things that sound as

if they belong in a chemistry class. These ingredients are approved by Health Canada, but there's something about "sodium stearoyl lactylate" that just doesn't sound right. Then the insight hit – shouldn't the only ingredient in food be, well, food?

Execution: "McCain. It's all good" launched in the middle of January 2010 with TV, print, PR, new packaging, internal marketing and a completely redesigned website. TV asked, "What's in dinner?" and told the "all good" story, with spots for pizza and Superfries. Print delivered the message on a more detailed level and featured products that didn't get TV support. PR and packaging completed the story.

Results: Sales for McCain Superfries increased 10.5% for the 52 weeks

ending Jan. 29, 2011, while Rising Crust and Thin Crust Pizzas were up 8%. The campaign also had a major influence on perceptions. Unaided recall and awareness of the initiative more than doubled between 2010 and 2011, and the Marketing/Leger Corporate Reputation Survey saw McCain jump from 23rd to 13th place in one year – the biggest jump the survey had ever seen.

Cause & Effect: The awareness and reputation results show that the message was getting through. Media spending was at its lowest level in at least seven years. Pricing for McCain fries increased, while promotional pricing in the pizza category was in line with historical levels. Distribution was largely unaltered, and there were no other major initiatives to cause the results.

McCain Foods

president, McCain Canada: **Fred Schaeffer**; VP marketing: **Heather Crees**; VP research: **Bettie Lye**; brand director, potato & appetizer: **Mike O'Brien**; brand director, pizza & snacks: **Jeff O'Neill**; brand director, strategy & innovation: **Paul Kurvits**

Taxi Toronto

VP executive strategic director: **Maxine Thomas**; CCO: **Steve Mykolyn**; ECD: **Darren Clarke**; ACD/copywriter: **Irfan Khan**; AD: **Maria Ward**; group account director: **Talke Krauskopf**; account

managers: **Karen MacPherson, Abby Yew, Julie McGregor**; broadcast producer: **Sam Benson**; designer: **Leo Tsalkos**

Partners

PR agency: **Veritas Communications**; media agency: **AOR Media Management**; promotion/interactive agency: **Capital C**; packaging design agency: **Anthem**; production: **Code Film, Relish Editing, Tantrum**



TIME TO UPDATE
YOUR OFFLINE STATUS.

SUBARU GETS OUT MORE

The Canadian launch for the 2010 Outback, handled by DDB, becomes the most successful in the world for the model

Situation Analysis: In 2001, Outback accounted for 28% of Subaru unit sales but had since lost more than half of its franchise. It was in the dying “wagon” segment, and the only chance for 2010 – despite a limited budget and competitors like Honda CRV and Toyota RAV4 – was a repositioning. Although design changes made the 2010’s styling similar to conventional SUVs, other functional attributes remained much the same. To make things tougher, the industry was advertising fire sale prices to combat the recession, while Subaru planned to maintain pricing. Outback also had to avoid cannibalizing Forester, which was repositioned as the sexy small SUV.

Strategy & Insight: Research uncovered the fact that target consumers saw current small SUV options as not particularly capable beyond day-to-day city driving. They were open to a new small SUV that could take them places that others couldn’t. And with its unique symmetrical all-wheel drive feature, Outback could deliver. Also, because this “most capable” position was so different from sexy, Subaru would ideally be able to own it without cannibalizing Forester.

Execution: For the October 2009 launch, the insight was that despite aspirations for the great outdoors, people work long hours, leave their cubicles, go home, turn on the TV or computer and flake out on the couch. The “Maybe you should get out more” idea was born and launched on TV by spoofing the infamous Snuggie infomercial. This was backed by print that had Outback adventurers in hard-to-reach landscapes. Meanwhile, the Get Out More website was launched, with direct mail and social media following. Finally, a second flight of TV spots aired in March 2010 with a phony infomercial — for the Lap n’ Snack — and continued until the campaign ended in April 2010.

Results: Sales during the campaign (October 2009-April 2010) were more than quadruple the previous year, and held at +82% for the remainder of 2010. Impressively, these results were achieved without cannibalizing Forester, which grew 7% during the campaign period, lifting Subaru’s share of the Japanese small SUV segment to 8%, compared to 5% before the campaign broke. Based on this, the Canadian campaign was considered the most successful

launch of the 2010 Outback anywhere in the world.

Cause & Effect: There was a direct link between the timing of the advertising and sales, with no other significant communications, sales or marketing efforts going on at that time. Media spend was at historical levels, and pricing was maintained at a premium to competition.

Subaru Canada

VP, product planning & marketing:
Ted Lalka
director of advertising: **Geoff Craig**

DDB Canada / Toronto

business lead: **Michael Davidson**
account director: **Geoff Taylor**
CDs: **Andrew Simon, Dre Labre**
writer/ACD: **David Ross**
AD/ACD: **Paul Wallace**
AD, DM: **Jake Ritter**
writer, DM: **Carmen Toth**
ADs: **Missy Kelly, Ciara O’Meara**
copywriters: **Leilah Ambrose, Tiffany Chung**
managing director: **Andrew McCartney**
digital strategist: **Dustin Rideout**
producer: **Damian Nimeck**



Situation Analysis: In early 2008, Subaru was a niche player in the Canadian market with a stable but uninspiring 1% share. Its Japanese heritage was largely unknown (most people thought it was Korean) and its cornerstone nameplate, Forester, had seen declining sales for the best part of 10 years. People thought the Forester looked dated, and its quirky design meant that potential buyers didn't know if it was an SUV or a station wagon. In early 2008, Subaru decided enough was enough and

launched a newly designed Forester – more stylish, and looking more like a conventional SUV. Sales objectives were ambitious: a 50% increase for the 2009 model year, and continued growth at 5% through 2012. This would mean taking on Honda CR-V and Toyota RAV4. They controlled 70% of category sales in 2007, while Forester had 2%.

Strategy & Insight: Research showed that people didn't know that Subaru was Japanese, and when they learned this their opinions immediately improved. So communication had to signal Subaru's provenance. Research also showed that the primary target (adults with young kids) were conflicted. While raising kids was rewarding, it also meant sacrifice, particularly where cars were concerned. SUVs were logical and sensible but did they have to be so dull? From this came a key decision – to make Forester playful, fun and downright sexy.

Execution: The long-running sumo campaign featured sumo wrestlers instead of bikini-clad babes, placed in a host of stereotypically sexy situations. Media elements included

television, print, online banners, Subaru.ca homepage and campaign landing page, in-store POP, microsite, in-video game, radio and social media.

Results: In year one, sales increased 115%, and the momentum has continued, with the most recent annual sales almost triple what it was before the sumo campaign launched.

Cause & Effect: There were no changes in spending, pricing, number of dealers or promotional activity to explain these results (details were supplied). It was also clear that the campaign, despite spending levels well below Honda and Toyota, was getting through, with initial consideration up 400% and purchase intention up 83%.



SPECIAL DISTINCTION

[Globe Creative Effectiveness Prize]

JAMES READY'S HELPING HAND

Leo Burnett's "Help Us, Help You" campaign woos fans and more than doubles business

Situation Analysis: James Ready competes in Ontario's discount beer segment, and has to survive against huge players with far more money to spend. It demonstrates how a highly innovative focus on a core fan base delivered consistent growth.

Strategy & Insight: Starting in mid-2008, JR involved drinkers directly in a cause — to help keep it at a "buck-a-beer." This worked, but in 2010 the price of discount beers in Ontario was legislated to increase, so how could it be the beer of the people when it was no longer a buck? The answer lay in helping its fans save money. But this had to go beyond mere words. Everything the brand did had to act as proof that James Ready behaves differently.

Execution: A long-running series of unconventional participation ideas was born. New packaging had fun messages under each cap

and label, telling fans how to keep the beer a buck. Billboards had space left blank so that fans could respond with messages, mischief and mayhem. The website showed people how to make their own beer coasters, hats and T-shirts, and everyone who submitted a message got a handwritten thank you from the brewery.

Then came billboard coupons: all consumers had to do was take a picture of the billboard coupon on their phone, present it to the local business and redeem. Later, on radio, came "How Can JR Help You?" which made listeners two offers; airtime in a radio spot to use as they see fit and the chance to get help from the brewery wherever they needed it. From an immense pool of responses, JR fulfilled the big wishes of five lucky fans.

Finally, even a screw-up was turned into an advantage. When a printing error left millions of JR

Beer Caps blank, fans immediately asked "WTF?" To make amends, JR launched the Blank Cap Recall. Any drinker who mailed in a blank cap would get something fun and cheap as compensation. Thousands of drinkers participated, and the irreverent response helped cement love of the brand.

Results: Against 2007 as a base, James Ready's sales in hectolitres grew 245% by 2011. Market share followed suit, adding a full share point and growing from 0.39% to 1.39%.

Cause & Effect: This case is a pure advertising success story. It shows the effect of marketing communications driving brand growth at a marketing spend of less than \$300,000 a year, with no other marketing factor varying.

James Ready Brewery Company

VP, sales and marketing: **Matt Johnston**; director, sales and marketing: **Chris Waldock**; senior brand manager: **Deanna Kaminsky**; assistant brand manager: **Chris Kreutzer**

Leo Burnett

CEO, CCO: **Judy John**; VP, CD: **Lisa Greenberg**; group account director: **David Buckspan**; account director: **Natasha Dagenais**; account executive: **Rebecca Simon**; creative group heads, ADs: **Anthony Chelvanathan**, **Paul Giannetta**; creative group heads, writers: **Steve Persico**, **Sean Barlow**

Partners

Starcom MediaVest Group; Wills & Co Media Strategies Inc.; Campus Intercept



OLG PLAYS A WINNING HAND AT POKER

The Poker Lotto launch campaign by Due North Communications results in sales that triple objectives

Situation Analysis: In the recent past, several lotto games have been designed to draw 19- to 34-year-olds back into playing the lottery, but none have been successful. Poker Lotto would be the latest attempt, tapping into the massive trend that has attracted millions of young adults to poker. The objective was to get \$37 million in sales between the Sept. 7, 2010 launch and the end of the fiscal year (March 31, 2011).

Strategy & Insight: Poker seemed like a great way to attract 20-somethings to OLG. However, although much of this demo is excited by the game, research uncovered a fascinating roadblock: poker is intimidating. This led to a critical decision. Rather than fight the fear of poker, the campaign would embrace it. Poker may be intimidating. But Poker Lotto isn't.

Execution: This was built around the Kings – intimidating characters dressed up as the kings from playing cards. In the launch TV spot, they pull up to a red light in a supered up '64 Plymouth Fury. Seeing some average guys in a nondescript car, one of the Kings guns the engine and yells out "Hey! Your mom called. She wants her car back." Another King sneers at the guys while a voiceover explains that poker can be intimidating, but not Poker Lotto. The TV was supported by two radio executions, a Metro newspaper wrap, rich online ads with an advergame built in, nightclub ads, and point-of-sale flash posters.

Results: Seven-month sales (from launch to end of fiscal) were more than \$118 million – tripling the \$37 million objective. This was the largest overachievement by a new OLG regional game launch in years, and made Poker Lotto the most successful regional lottery in OLG's 2010/11 portfolio.

Cause & Effect: Advertising tracking in October 2010 saw awareness of the television campaign reach 69% vs. OLG's norm of 44%. The same study showed that 33% of respondents claimed the advertising showed how Poker Lotto was different from other lottery games. This, too, beat the OLG norm of 25%. As for other factors, the launch advertising budget was in line with other regional launches. There were no pricing, distribution and promotional changes, and the recent launch of Lotto Max, if anything, would have been a detriment to Poker Lotto's success.

OLG

VP, lottery marketing: **Wendy Montgomery**
senior marketing manager, regional lottery: **Adam Caughill**
advertising manager: **Jodie Bates**
brand manager, regional lottery: **Melissa Caria**

Due North Communications

president: **Jill King**
SVP, CD: **Karen Howe**
ACDs: **Shawn Wells, David Gee**
VP, group account director: **Rob Nadler**
account director: **John Pace**



CARAMILK'S SUCCESS IS NO SECRET

With help from The Hive, Kraft Canada brings back the Caramilk Secret, giving it a Willy Wonka-style twist

Situation Analysis: Caramilk is legendary because of its long history of advertising the Caramilk Secret. That continued until 2007, when in reaction to increased competition, Caramilk shelved the campaign and moved to a new strategy based on indulgence. Unfortunately, this confused consumers, leading to significant equity declines. Something had to be done.

Strategy & Insight: In the past, the Secret had just been an advertising idea, but what if it became real? It would sit in a gold envelope, locked in a 1,000 lb. safe, deep within the Cadbury Chocolate Factory, and 10 keys to the safe would be hidden in specially marked Caramilk bars across Canada. The people who found the keys would then be flown to the factory where each key would get a chance to unlock the safe. The lucky winner would get \$125,000 right away and another \$125,000 if they could resist temptation and return the gold envelope unopened six months later.

Execution: The campaign launched in June 2010 with television featuring a misguided archeologist searching the sands for a golden key, only to be told that the keys were hidden inside Caramilk bars. Meanwhile, Caramilk.ca was transformed into "search central." Large OOH boards became giant key racks while cover wraps transformed *Metro* newspapers into Caramilk safes. Social media was another big part of the campaign, especially on Facebook where the chatter was non-stop. Finally, packaging and in-store displays ensured that the program was front and centre anywhere Caramilk bars were sold.

Results: Across the June-August campaign period, consumption of Caramilk singles increased 51% year over year, and the brand took over as number one in Canada. Share of singles followed suit, increasing 50%, while multi-packs grew 19%. This led to substantial growth in the base Caramilk business for the first time in years, and a 12-point jump in the equity score was the most significant gain in the last decade.

Cause & Effect: "Key to the Secret" was the sole brand activation for Caramilk in 2010 and the only variable over the time frame covered in the case. Media spending levels remained consistent with past years as did pricing, and there were no significant distribution changes.

Kraft Canada

VP confectionery: **John Phillipson**; marketing director, chocolate & candy: **Mackenzie Davidson**; brand managers: **Laura Henderson**, **Navita Rathod**; senior market research manager: **Lisa Towle**

The Hive

CCO: **Simon Creet**; group account director: **Michelle Prowse**; AD: **Paul Parolin**; copywriter: **Michelle Spivak**; print production manager: **Anne Smythe**; account supervisor: **Shar Khursigara**; emerging platforms: **Sabaa Quao**; digital production manager: **Stas Zlobinski**; agency producer: **Alina Prussky**



SMARTIES BLUE CAT HAS PURRFECT TIMING

JWT's "Blue is Back" reignites the Nestlé Canada brand, reversing a decline in sales

Situation Analysis: Many of us grew up with Smarties and have vivid memories of the brand from childhood. But this has come at a cost. Smarties has become the "Puff the Magic Dragon" of confectionery – the last thing that teens want to be seen with. This has had serious consequences for the brand, which declined 4% in 2008 and 3% in 2009. Then two opportunities presented themselves. In 2009, Smarties had discontinued Blue Smarties as part of a move to "No Artificial Colours." This was unpopular, but by 2010 Nestlé was able to get blue Smarties back into the mix. Meanwhile, Smarties had teamed up with Apple for a MacBook Pro giveaway as a way to get attention from teens. Could these two initiatives be combined?

Strategy & Insight: Teens are particular about what they like and what they associate themselves

with. Enter a curious blue cat – irreverent, offish, even moody, living life on his own terms. He delivers the news about blue Smarties and the promotion in a way that would get talked about and shared.

Execution: The blue cat had serious attitude appeal, with a foreign accent that couldn't quite be placed and rhyming speech ("Blue is back. Win a Mac"). This would go on to be mimicked by many of his fans. The campaign ran from mid-June through August 2010 and included 15-second TV spots, a partnership with the MuchMusic Video Awards, online banner advertising and a Facebook brand page.

Results: After two years of brand declines, "Blue is Back" turned the brand around. The 50-gram SKU (which accounts for 46% of brand sales) moved from a 4% decline at

the end of 2009 to 4% growth by the end of 2010, a positive delta of 9%. Total Smarties also turned around, from -3% to +3%, and the Smarties Blue Cat now has a 600,000+ fan base on Facebook, making it the number two page in Canada, and at the time of the CASSIES submission, the total brand was growing at 7%.

Cause & Effect: Continuous tracking confirmed ad breakthrough. Branded recall grew to 41% – more than twice the norm. "Made you want to buy" was at 36% vs. a 20% norm and "Increased your interest in the brand" grew to 38% vs. a 17% norm. There were no significant changes in pricing or distribution and the Mac promotion, though it will have had some positive effect, was not the primary thrust of the campaign.

Nestlé Canada

president, Nestle Confectionery: **Terri Tinella**; past president, Nestle Confectionery: **Sandra Martinez**; leader, confectionery marketing: **Gary Batey**; marketing managers: **Kate Beresford**, **Sarah Sauder**, **Rachelle Kennedy**, **Ashley Edelstein**; consumer & shopper insight manager, confectionery: **Acky Dinnepati**; consumer communications: **Ted Rideout**; CCSD leader confectionery: **Ken Mahon**; AVA leader confectionery: **Joel Martins**; AMM AVA confections: **Scott Houston**; CCSD confectionery: **Shawn Sokell**; marketing manager: **Maria DiLeo**

JWT

ECD: **Martin Shewchuk**; VP group account director: **Carolyn Bingham**; copywriter: **Gord Yungblut**; AD: **Jason Souce**; broadcast producer: **Gavin Nevsky**; account supervisor: **Andrew Knight**; account executives: **Gillian Brown**, **Kathleen Dusk**

Partners

VP, group account director, ZenithOptimedia: **Kim Carnahan**; account director, ZenithOptimedia: **Aaron Wills**



TETLEY SETS THE MOOD

John St.'s colour therapy helps Tetley Herbal Teas take over as number one

Situation Analysis: When the shift toward tea culture started in Canada around 2000, Tetley's mission was to carve out leadership in every segment of hot tea. That led to years of successfully investing in black tea, green tea, red tea and new products like Tetley Infusions. But herbal tea was one cup left unturned. The segment was worth about \$30 million, but was declining at 2% per year. Tetley could no longer ignore this, so in 2008 it introduced new packaging to be more compelling at shelf. This produced an uptick in volume. But it wasn't enough to catch Celestial Seasonings, which led with 19 share points to Tetley's 17. For the October 2010 to March 2011 period (hot tea season) it was time for advertising to do some heavy lifting.

Strategy & Insight: Qualitative research uncovered something surprising: women approached herbal teas with a need state first – i.e. the need to feel calm, uplifted, etc. But the category approached

her by ingredient – peppermint, chamomile, passion flower. So with the 2008 packaging change, chamomile became Dream, peppermint became Revive, and so on. However, the segment was still stale in the consumer's mind. The herbal tea occasion was an island of lonely introspection, on a couch, in a housecoat, book in hand, drizzle on the windows. Enter Tetley Colour Therapy.

Execution: The driving strategy was "mood media" – getting the message into places and spaces where the audience would be feeling different moods. Fifteen-second TV ads featured nerves on a wedding day, being with good friends and office politics, with each mood linked to a different therapeutic colour. Billboards were even more pointed, linking the programming to different moods and colours. Transit called out the stresses of riding the subway, while the website opened up a stream of Facebook and Twitter messages.

Results: By the end of the campaign, Tetley was up 17% in tonnage and had taken over at #1 from Celestial Seasonings. For an investment of \$2.4 million, Tetley earned \$4.2 million in revenue resulting in a return on marketing investment of 1.7 – well exceeding Tetley's global benchmarks. Engagement measures exceeded industry averages, and time spent on the microsite was over four minutes on average.

Cause & Effect: The case showed a correlation between tonnage volume and media lighting. In addition, spending was on par with typical efforts across tea segments, pricing and percent on deal were on a level playing field, distribution was not a factor and there was no unusual product or promotion activity.

Tetley Canada

president: **Stephen Rice**; director of marketing: **Kathy Grant-Munoz**; brand manager: **Sarah Molloy**

John St.

CD: **Stephen Jurisic**; ACDs: **Chris Hirsch, Nellie Kim**; AD: **Patrick Shing**; copywriter: **Paul Constantakis**; agency producer: **Dale Giffen**; account services: **Rena Bast, Joelle Woodruff**; agency producer, digital: **Cas Binnington**; agency digital planners: **Zoe Holman, Tammy Chiasson**

Partners

production house: **Sons and Daughters**; director: **Mark Zibert**; DOP: **Pete Sweeney**; audio house: **Vapor Music**; audio director: **Joey Serlin**; audio engineer: **Julian Rudd**; edit house: **PosterBoy**; editor: **Brian Williams**; web developer: **Oddly**



BOSTON PIZZA BECOMES A WING EXPERT

Taxi's creation of the Flatties & Drummies Association make wings the fastest selling item on the menu

Situation Analysis: When you're called Boston Pizza it's understandable that wings might not be your signature item. But to be competitive in the world of sports bars, a reputation for great wings is a must. Knowing this, Boston Pizza set out to improve its wing product. The objective, for the April-May 2011 NHL playoff season, was to increase wing sales by 50%.

Strategy & Insight: A lot of the competition behaved like used car salesmen, yelling from the rooftop about their deals and promotions. Boston Pizza would take a different approach – one that added to the brand rather than eroded the margin. As for messaging, virtually every brand claimed to have won a truckload of trophies for their "world class" wings. But what were these wings being judged on? This question triggered the advertising idea.

Results: After only three weeks in market, the TV campaign had reached a 66% ad breakthrough rating. Wing sales were also well ahead of the 50% objective – so much so that wings became the fastest selling item on the menu, and Boston Pizza ran out of product.

Cause & Effect: In addition to immediate sales, success in social media was an interesting indicator of how effective the Flatties & Drummies campaign was. All online media drove to Facebook, where Boston Pizza's national Facebook page garnered 14,649 new fans, an increase of 585% over the previous three months. As for spending, pricing and distribution, they were all in line with year-ago values, and although the product was definitely improved, it's fair to say that this alone (without the advertising effort) would not have caused the results.

Boston Pizza International
EVP, marketing: **Steve Silverstone**
VP, marketing: **Joanne Forrester**
marketing manager, digital: **Ryan Ashton**

Taxi Toronto
ECD: **Darren Clarke**
Senior AD: **Niall Kelly**
AD: **Gint Bruveris**
senior writer: **Jono Holmes**
group account director: **Edith Rosa**
account manager: **Emma Toth**
planning director: **Jeff Dack**
producer: **Alina Prussky**

Partner
media agency: **PHD**
client service director:
Zoryana Loboyko
group account director:
Scott Henderson
senior digital media strategy:
Barbara Glover
account manager: **Stephany Sousa**

Execution: The campaign ran from April to June 2011, with a heavy focus on NHL playoff hockey. TV introduced the one true (yet fictional) chicken wing authority in the form of Carl Carlson, president of the newly created Flatties & Drummies Association, a group dedicated to the appreciation of great wings. Carl waxed poetic about the Boston Pizza product, and this continued in-store and online, where "Flatties & Drummies" announced that Boston Pizza had won the coveted 2011 Crystal Wingy Award for Best New Wing.



TASSIMO CRACKS THE (BAR)CODE

The Kraft Canada brand breaks away from the global campaign with “The barcode brews it better,” an Ogilvy initiative with spectacular results

Situation Analysis: Canada had been adapting global creative for years, but that creative was not working hard enough. With low brand awareness and increasing competition, Tassimo Canada decided to launch a new approach. The goal for 2010 was to double the penetration of brewers to 200,000, and to grow revenue of its T DISC system by 60%.

Strategy & Insight: The “Aha!” moment came from watching consumers during product demos. While other brewers essentially pour the same amount of hot water through every beverage disc, Tassimo’s patented barcode system means that each brand gets a specified brew time, pressure and temperature. As a result, each tastes exactly as it’s meant to. And once the target realized this, they were sold.

Execution: “The barcode brews it better” campaign had to find a way to connect the dots between the barcode and the perfect beverage. The solution was to bring the barcode literally to life. If you look really closely at it you see that it’s made up of people wearing black or white, and they have a lot to say about creating the beverage perfectly. Media started in May 2010, comprised of TV, cinema, print, in-store, e-newsletters, PR and social, all integrated together.

Results: For 2010, brewer sales were up 143% to 235,000, and Tassimo took over as Canada’s favourite single-serve brewing system. Sales of T DISCS increased 66%, equal to an incremental \$13 million. Based on its success, Tassimo Canada also won an award for the most effective campaign

within Kraft Worldwide.

Cause & Effect: In ad tracking, Tassimo outperformed the competition, with overall brand awareness increasing from 52% in Q4 2009 to 75% in Q4 2010. Brand linkage for the two TV commercials was 51% and 45% vs. a norm of 30%, and print tracking was equally, if not even more impressive (details were supplied). Spending levels in 2010 did increase, but the \$3 million increment was well rewarded by the \$13 million increase in T DISC sales. Promotional pricing on the brewers followed normal patterns, and prices on the T DISCS increased 10 to 25% because of higher commodity prices, working against the results if anything.

Kraft Canada

VP grocery and beverage: **Chris Bell**; director of marketing, beverages: **Doug Pritchard**; product manager, Tassimo: **Luke Cole**; associate brand manager, Tassimo: **Ashley Hahn**; brand assistant: **Lauren Jankowski**; senior manager, consumer insights and strategy: **Kristian Gravelle**; marketing coordinator, beverages: **Alice Hammond**

Ogilvy Toronto

(former) CCO: **Nancy Vonk**; AD: **Julie Markle**; copywriter: **Chris Dacyshyn**; senior planner: **Michael Szego**; group account director: **Kristi Karens**; managing supervisor: **Coby Schuman**; account executive: **Terri Mattucci**

Partners

VP client service, Match Experiential Marketing: **Lucinda Williams**; group strategy director, Mediavest: **Cathy Quinton**; account manager, Armstrong Partnership: **Dave Collie**



TETLEY INFUSIONS TARGETS POWDER ADDICTS

John St. and Tetley Canada ask Crystal Light drinkers to break the habit, and they do just that

Situation Analysis: Tetley Infusions is a single-serve tea-based drink mix that you add to water. The main competitor is Crystal Light, with over 60% share and a media spend over \$5.5 million. Tetley needed to take share from Crystal Light, and they needed to do it right because they'd tried before. Tetley Infusions had launched in spring 2009 featuring no artificial sweeteners, colours, flavours or preservatives. At the end of the campaign, Tetley had just a 4% dollar share, and this would not be enough to sustain distribution. A 10% share by September 2010 was essential for survival.

Strategy & Insight: A proprietary study identified the target as the "All About Me" female segment. This woman loves a good shortcut, is highly image-conscious and is committed to cultivating her personal brand. Her repertoire is

filled with low-cal products that keep her svelte, and Crystal Light (with its "Water need not be boring" equity) is nestled close to this woman's heart. To her, adding artificially sweetened powder to her water was perfectly acceptable and even a little glam with its exotic flavours and upbeat creative. Suddenly, a provocative new thought was born – to draw a parallel between the addictive qualities of Crystal Light and those of other not-so-good-for-you substances.

Execution: The campaign was called "Break the Habit" and ran in Summer 2010. It was a play on the anti-smoking ads from the '80s, with an unsubtle allusion to unhealthy vices. While seen as risky, it was brought to life in a tongue-in-cheek way so that the target would not only get the joke, but also the message behind it. TV used confessions

from former powder addicts who had switched to Tetley Infusions. Print mimicked "Break The Habit" ads, stubbing out a stick of crystal powder as if it were a cigarette butt.

Results: By the end of the campaign (September 2010), Tetley Infusions had a 14% dollar volume share of single-serve iced tea drink mixes. Shipments were up 60% over the campaign time frame.

Cause & Effect: Millward Brown research of the TV creative foreshadowed the in-market results, with top-two-box purchase intent at 62 vs. a norm of 40. Media spend levels were in line with year-ago, as were pricing, distribution, sampling and in-store support.

Tetley Canada/TATA Global Beverages

president: **Stephen Rice**; director of marketing: **Michelle Faris**; brand manager: **Aleem Visram**

John St.

CDs: **Angus Tucker**, **Stephen Jurisic**; ACDs: **Chris Hirsch**, **Nellie Kim**; AD: **Marcella Coad**; writer: **Chris Booth**; agency producer: **Dale Giffen**; account service: **Rena Bast**; agency producer, print: **Marietta Sterman**

Partners

production house: **Soft Citizen**; director: **Brian Aldrich**; line producer: **Tony Diimarco**; DOP: **Marc Laliberte-Else**; editorial: **Brian Williams**, **PosterBoy**; audio house: **Vapor Music**; audio director: **Joey Serlin**



FAMILIPRIX PUTS ITSELF IN CONSUMERS' SHOES

The pharmacy chain uses empathy and a touch of humour to build the business through a campaign by Lg2

Situation Analysis: Familiprix is a chain of pharmacies in Quebec. It competes with several banners, amongst them Jean Coutu, which has nearly half the market share and has been the leader for many years. In the past, Familiprix had delivered impressive results with the “Ah! Ha!” campaign (CASSIES Grand Prix in 2003, Gold for Sustained Success in 2005), but the chain had been absent from advertising for two years. The return to TV was highly anticipated, and the objective over the winter of 2010/11 was to increase sales by 10%, and to attract a new generation of pharmacists into the Familiprix network.

Strategy & Insight: Although a pharmacy is a health care destination, most banners rely on beauty products, loyalty programs, daily promotions and proximity (rather than the pharmacy) to demonstrate their added value. However, Quebec was experiencing a shortage of family physicians, so there was an opportunity to focus on the Familiprix pharmacist as a health care advisor. But what type of advisor? Familiprix took the pulse of the public and, unexpectedly, discovered that

empathy and understanding were by far the most popular requirements in a pharmacist. Professional qualifications were a distant second.

Execution: This led to two 30-second commercials based on the thought, “We put ourselves in your shoes.” In “Granddad,” three young kids (one gigantic) play horsey, and bounce up and down on Granddad’s back. However, by the magic of television, we don’t see Granddad; we see a long-suffering young pharmacist in his place. “High School” follows the same pattern. A 40-ish pharmacist is part of a gaggle of schoolgirls. He goes to his locker, sees a zit on his forehead and screeches in girlish horror.

Results: Sales increased by 13.5% in a market that grew barely 2%. In addition, 17 new pharmacists brought their businesses into the chain, and Familiprix jumped five spots to eighth place in the *Les Affaires* rankings of most admired companies in Quebec.

Cause & Effect: The TV campaign was the only Familiprix advertising effort in 2010 and 2011. No promotion more aggressive than

those of the past was undertaken during the campaign. In addition, if anything, competitive pressure increased, with heavyweight and new campaigns from most of the competitive banners.

Familiprix

VP marketing: **André Rhéaume**

Lg2

CDs: **Luc Du Sault and Marc Fortin**
copywriters, ADs: **Marc Fortin, Luc Du Sault, Nicolas Boisvert**
planners: **Mireille Côté, Catherine Darius**
account managers: **Mireille Côté, Christine Larouche**

Partners

director: **Emanuel Hoss-Desmarais**
producer: **Philippe Lalande**
music: **Studio Appollo**
sound design: **Boogie Studio**
media planner: **Carat**
agency producer (ELI Production): **Johanne Pelland**



KRUGER PRODUCTS DRESSES UP CASHMERE

With help from John St., Cottonelle becomes Cashmere, and a dominant number one

Situation Analysis: In 2004, the Scott Paper team faced a huge challenge. Their Cottonelle brand commanded the number one share of bathroom tissues (ahead of Charmin and Royale) and was the primary contributor to the company's bottom line. But Cottonelle was destined to lose its name and all the associated equities, because Kimberly-Clark owned the licence and would be reclaiming the name in June 2007. Furthermore, K-C could be expected to relaunch Cottonelle as its own brand shortly thereafter. So the team had to find a new name (Cashmere was fortunately available), and a new, powerful brand idea to rebuff the threats to the business.

Strategy & Insight: The first two years of transition (2004 and 2005) were dedicated to communicating the name change in a direct way.

By 2006, it was time to focus on a new direction. Category advertising at the time portrayed an artificially cute world of kittens, puppies and animated bears, but consumer research uncovered an opportunity for a more feminine and sophisticated approach. This led to the idea of "softness women notice," which equated the luxurious, feminine and exquisite quality of cashmere with Cashmere Bathroom Tissue.

Execution: There was no better place to stage this message than in the world of fashion. The campaign featured TV, magazine, out of home, online, PR and media integration, and the fashion-related approach continues to this day. For example, TV advertising has captured the making of a dress from Cashmere Bathroom Tissue, while magazine and outdoor advertising has featured

three different Cashmere Bathroom Tissue designs from notable Canadian designers.

Results: Since 2004, Cashmere has added 10 share points to its business, and commands the number one share at 33%. This growth equates to \$51 million in incremental sales.

Cause & Effect: The new campaign has cut through, as evidenced by recall trends (details were supplied). As for other effects, price promotion has always played a big role in this category, and did ramp up in recent years, but all competitors have participated to an equal degree. Meanwhile, because of increased competition, Cashmere's share of voice has decreased; distribution and trade support have been largely unchanged; and there has been no unusual promotion activity.

Kruger Products L.P. (formerly Scott Paper)

corporate VP marketing: **Nancy Marcus**; category director, bathroom tissue: **Stephen Blythe**; director, marketing research: **Alex Amon**

John St.

CDs: **Angus Tucker, Stephen Jurisic**; ACD/AD: **Nellie Kim**; ACD/copywriter: **Chris Hirsch**; AD: **Stuart Campbell**; copywriter: **Jennifer Rossini**; director of strategic planning: **Emily Bain**; senior strategic planner: **Sarah Henderson**; team leader: **Heather Crawley**; account director: **Ali Reid**; account executive: **Madison Papple**; executive broadcast producer: **Michelle Orlando**



REACTINE GETS SERIOUS

JWT's "Not Just Allergies" campaign propels the Johnson & Johnson brand ahead of the competition

Situation Analysis: For years, Claritin and Reactine had battled for allergy share, and in 2005 Reactine finally took over as leader, in part due to its long-running Blue Van campaign. However, this new leadership had been realized largely by the decline of Claritin share (to Alerius and private label). Compounding this, creative test scores for the Blue Van were beginning to show signs of weakness. Reactine needed a new idea.

Strategy & Insight: Reactine is highly effective as a product, but equity research revealed a weak relationship with consumers; it was "about the same as every other brand." Then a compelling truth emerged. Category advertising had relied on humour to drive intrusion – often at the expense of the sufferer. Neither Reactine nor the category had taken allergies seriously. This turned into a rallying cry for the brand: to demonstrate that it understood allergy sufferers. Never again would their suffering be dismissed as "just allergies."

Execution: The new "It's not just allergies" campaign launched in March 2010 with TV spots in English and French Canada. They played off the multiple symptoms that sufferers deal with, showing that Reactine genuinely understands what they go through, and ending with the line "Reactine – Serious about Allergies."

Results: For the launch year, Reactine's dollar volume was up +14% vs. 2009. Market share, which had been gradually declining, turned around. Within three months of launch, Reactine realized a record high adult share of 26.7%, and by May 2011 this had hit a new high at 28%.

Cause & Effect: Adlab results showed a marked increase in intrusion and relevance (info was provided) and there were no significant changes in media spend, pricing, distribution or promotional effort.

Johnson & Johnson

marketing director: **Anna Caravaggio**

group brand directors:

Jesse Weis, Maria Gregory

senior brand managers:

Nate Notwell, Sabrina Zollo, Alan Ross

associate brand manager: **Cydney Taylor**

consumer & shopper insights manager:

Amanda Minacs

JWT

EVP, ECD: **Martin Shewchuk**

VP group account director: **Monique Zarry**

group account director: **Danielle Rice**

account supervisor: **Yasmine Saade**

group creative head, writer: **Jed Churcher**

group creative head, AD: **Doug Maugham**

VP director of planning: **Jack Perone**



MOLSON CANADIAN 67 TARGETS NON-BEER DRINKERS

CP+B and Molson Coors Canada find a new way to position a low-cal beer, reaching out to those who choose wine, cocktails and coolers

Situation Analysis: The Canadian beer market has stagnated, and at about \$20 million in profit per share point, everyone is trying to take share from everyone else. One reason for the stagnation is that beer's down-to-earth image is under attack by a shift toward more sophisticated tastes. As a result, within beer, light beers are winning. This was an opportunity to launch Molson Canadian 67, the lowest calorie beer in Canada. The objective was to source at least half of volume from people who usually chose wine, cocktails and coolers, and to have a 0.20% share of English Canada by the end of 2010.

Strategy & Insight: A low-calorie beer runs the risk of being seen as a "chick beer," so appealing to both men and women was essential.

But how? Research uncovered that most people underestimated the calories in wine and cocktails, while overestimating the calories in beer. Given that Molson Canadian 67 has about half the calories of wine and mixed drinks, a comparison to other alcoholic beverages would allow people to make informed decisions.

Execution: Advertising started in October 2009 using TV, print, online and out-of-home. TV used tiny glasses to contrast the 67 calories of wine or mixed drinks with the 67 calories of Molson Canadian 67. Print and out-of-home used a side-by-side comparison to dramatize the same point. Online banners encouraged people to experience the truth for themselves, while PR complemented the effort with key influencers.

Results: Reflecting the objective, research showed that over half of Molson Canadian 67 drinking occasions were replacing another type of alcoholic beverage. Sales met the 0.20% target within the first three months, and were at 0.39% by the end of 2010. Sales volume virtually doubled the ingoing projections.

Cause & Effect: Ad recognition was above norm, as was comprehension that Molson Canadian 67 has about half the calories of wine or mixed drinks. Spending levels were not unusual. Pricing was aligned with mainstream beers, and there was very limited discount pricing. Distribution was taken into account when the objectives were established. And there was no unusual promotional activity.

Molson Coors Canada

senior director, marketing, Molson brands: **David Bigioni**; brand manager: **John Francis**

CP+B

CD: **Aaron Starkman**; AD: **Scott Park**; copywriter: **Peter Gardiner**; planner: **Ryan Roberts**; content manager: **Naomi Olsen**; studio production: **Jennifer Dark**; director of technology: **Arthur Fullerton**; interactive designer: **Ravi Aujla**; developer: **Waqar Ahmed**

Partners

agency producer: **Rea Kelly**; photography: **Ian Campbell**; producer: **Tara Handley**; executive producer: **Angie Colgoni**; production house: **Wilfred Park**; director: **Kevin Donovan**; editing house: **Panic & Bob**; editor: **Matthew Kett**; music company: **RMW Music**; music director: **Ted Rosnick**



STM PUTS SOCIETY IN MOTION

Montreal Transit launches a green campaign with Sid Lee, attracting six million riders

Situation Analysis: Due to 15 years of disinvestment, the Société de transport de Montréal (STM) had arrived at a point of no return, with frequent mechanical failures and numerous complaints from users. On the plus side, it was seen as honest and responsible. But it remained traditional, static and routine-oriented in the eyes of its users. The STM needed a new approach to attract new clients, and maintain loyalty among current riders.

Strategy & Insight: The STM needed a strategic direction that would trigger behavioural changes. An environmental positioning was declared the most suitable, as it reached audiences with a viable argument against the STM's greatest competitor – the car.

Execution: Advertising for the "Society in Motion" campaign started in May 2009, with four different voices to tell different aspects of the story: visionary, realist, actionable and activist. The first two voices covered services that were expected (realist) and unexpected (visionary). The second two communicated environmental messages with expected (actionable)

and unexpected (activist) gestures. Messages included: "One bus = 50 fewer cars on the road"; "One metro = 715 fewer cars on the road"; "3 buses eliminate 1km of traffic jams"; and "The STM drives green – for biodiesel." Media included the web, ads on STM property, print, POS, local PR and stunts.

Results: Before the campaign the STM ridership was stable. From May 2009 to May 2010, ridership increased 1.57%, which may seem numerically small, but equates to six million incremental riders, and a significant inflow of funds.

Cause & Effect: According to an Ipsos Descarie post-test in August 2009, the STM came in third behind Greenpeace and Cascades when consumers were asked which company was most environmentally conscious. Customer satisfaction also increased from 79% in 2007 to a historical 86% at the end of 2009. Recall for the campaign was at 52% vs. a norm of 38%, with 91% of regular STM users having noticed the advertisements. Spending levels and pricing were in line with historical patterns and although bus and train schedules were improved

in peak hours, the case argues that this alone would not have created the increased ridership.

STM

executive director, planning, marketing and communications: **Denise Vaillancourt**
director of marketing: **Pierre Bourbonnière**

agency: **Sid Lee**



SPONGETOWELS WOOS QUEBECERS

A comedic mascot named Spongje helps build the Kruger Products brand after its name change, in this campaign by Saint-Jacques Vallée Y&R

Situation Analysis: In 1997, Kruger acquired Scott Paper Limited (Canada), but Kimberly-Clark (which had bought out Scott Paper in the U.S.) retained the rights to the ScotTowel name. They licensed it to Kruger in Canada, but this would end in 2007. So, in preparation, Kruger went through a major transition exercise. They renamed ScotTowels as SpongeTowels, and now had the challenge of creating a new brand. The main competitors were Bounty and Cascades, and Scott Towels itself, which came back on the market in 2007 as a Kimberly-Clark brand.

Strategy & Insight: The name SpongeTowels had been inspired by the product's unique embossing pattern, which featured "sponge pockets." These added strength and absorbency and this was a key difference vs. competitors. How could this be turned into a long-term campaign that would increase sales and win Quebecers' hearts?

Cause & Effect: Advertising recall and association was consistently stronger for SpongeTowels than for Bounty, and despite the decline in media spend the brand attributes ratings remained high, with absorbency taking the highest score. Other variables such as pricing, sales promotion, distribution and in-store display were in line with normative levels.

Execution: The answer came from creating Spongje – an advertising character who would personify the absorbency advantage. He was played by François Massicotte, a popular stand-up comic, and in January 2008 he became the ally that you can always rely on. TV spots have shown exaggerated incidents that needed his intervention, such as a plumbing mishap, a baby to change, and a leaking waterbed – all dramatizing absorbency.

Results: In 2007, SpongeTowels and Bounty were virtually neck and neck in Quebec, with share in the 18.5% range. By 2010, SpongeTowels had taken over as leader at 20.4%, while Bounty was static at 18.6%. SpongeTowels also increased sales volume by 12% over this period, achieved despite decreasing media investment by 39%.

Kruger Products

corporate VP of consumer marketing:

Nancy Marcus

category director, paper towels &

White Swan: **Wendy Mommersteeg**

Saint-Jacques Vallée Y&R (2010)

VP corporate affairs and development:

Suzanne Bourret

CD: **Daniel Poirier**

AD: **Carole Plante**

copywriter: **Annie Chevalier**

senior account executive: **Vicky Maxwell**

Palm + Havas (2007-2009)

president and CEO: **Ann Bouthillier**



YELLOW PAGES UNVEILS ITS 360° SOLUTION

The brand dramatically improves its digital credentials with small business through a campaign by Taxi 2

Situation Analysis: In fall 2010, Yellow Pages Group (YPG) had to find a way to compete with Google, Bing, Yelp, Groupon, Foursquare and Facebook in providing local businesses with marketing solutions. This was a tall order for a brand seen as a paper directory, though on the plus side it did have a full suite of digital marketing services and solutions – the Yellow Pages 360° Solution.

Strategy & Insight: The target was small businesses that knew they had to get into the digital space, but didn't know how to do it. Small business customers are so diverse that the decision was made to use mass media to get the message out. This would encourage the audience to visit the 360° Solution website and, subsequently, to call for a consultation.

Execution: This started in February 2011 with two 30-second TV spots. In “Not Here,” a bakery owner misses out on potential customers by not being online. In “Window Cleaner,” a more experienced owner learns that the 360° Solution can help any business grow. Print conveyed the breadth of the 360°

Solution; radio covered search engine optimization, marketing strategy and marketing tools – and all of this was supported online.

Results: For the three-month campaign, net sales through the 360° site were +82%, more than triple the +25% goal. Requests for quotes increased 277%, close to triple the increase that had been hoped for.

Cause & Effect: Awareness of the 360° Solution increased by 25 points. The website's unique visitors increased by 31%, and calls to YPG's sales centre increased by 58% – all evidence that the campaign was breaking through. Spending levels were healthy, but in line with national launch levels. Pricing and promotion were normative.

Yellow Pages Group

CMO: **Stephane Marceau**

director, corporate and marketing communications: **Annie Marsolais**

senior manager, brand marketing communications: **Andre Leblanc**

marketing communications manager: **Ann-Marie Beauchemin**

brand manager: **Hugo Thibault**

Taxi 2

ECD: **Lance Martin**

AD: **Mike Lee**

copywriter: **Troy Palmer**

account director: **Daniel Shearer**

account manager: **Brian Tod**



TELUS GOES PINK

A Facebook campaign by Taxi Toronto raises money for breast cancer while building sales

Situation Analysis: Breast cancer is the most common cancer among Canadian women. Telus hoped to raise \$1 million towards the purchase of life-saving digital mammography equipment, which is 28% more accurate in detecting cancer than traditional film mammography. The objective was twofold: first, to get Canadians to support early breast cancer detection during Breast Cancer Awareness Month in October, and second, to sell 50,000 pink BlackBerry smartphones between May and December 2010.

Strategy & Insight: With over 60 brands associating themselves with the fight against breast cancer, a conventional advertising campaign

would quickly get lost in the sea of pink. So with "Go Pink. Pass it On." the campaign was put into the hands of Canadians using Facebook.

Execution: For every profile picture turned pink, Telus donated \$1 to the purchase of early detection equipment. Telus also donated \$25 for every pink BlackBerry sold. To carry this message, the Telus chameleon was a no-brainer, and the media plan (in addition to Facebook) included outdoor, magazine, cinema, in-mall kiosks, in-store collateral, and Telusmobility.com.

Results: Telus had anticipated that 50,000 people would "go pink" but within two weeks of launch the figure had reached 500,000, and it

ultimately hit 817,000. Telus also sold 53,000 smartphones against an objective of 50,000. This equated to \$1.5 million in funds raised for breast cancer, beating the target by over \$200,000.

Cause & Effect: There was a clear correlation between the overall effort and the "Go Pink" profile changes, with a definite link to phone sales, as indicated by the "buy now" button on the Facebook campaign tab.

Telus

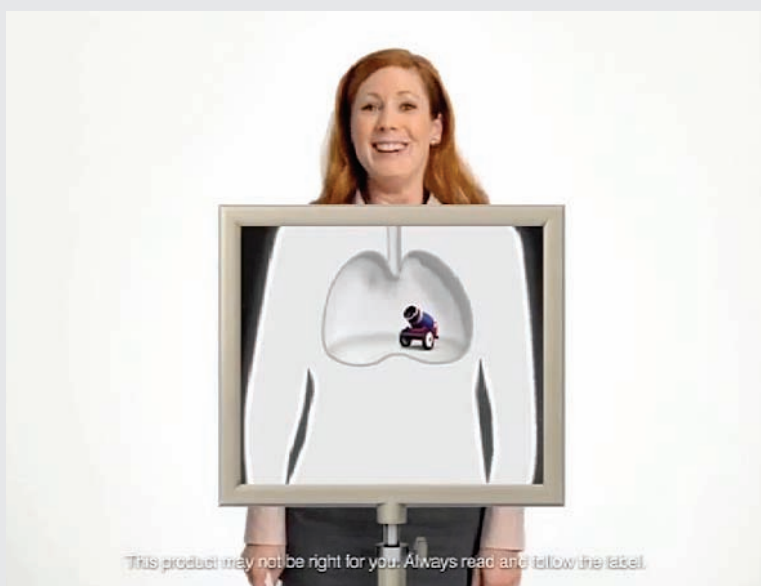
VP, brand and marketing communications: **Anne-Marie LaBerge**; VP, community investment and engagement: **Jill Schnarr**; manager, marketing communications: **Samantha Meillon**; director, communications and experiential marketing: **Denise Bombier**; director, marketing communications and social media: **Tee Tran**; manager, digital and social media: **Frederick Ranger**; marketing specialist, marketing communications: **Emily Tombs**

Taxi Toronto

co-ECDs: **Jason McCann**, **Darren Clarke**; ACD: **Laura Watts**; CDs: **Jordan Doucette**, **Rose Sauquillo**; ADs: **Irene Paul**, **Charlyn Wee**; writers: **Aaron Chown**, **Alex Furrer**; designers: **Ashley Leonard**, **Christine Belanger**; agency producer: **Hanna Bratt**; production house: **in-house Taxi, Stuzo Inc.**; post-production manager/producer: **Sarah Vingoe**; editors: **Jared Cook**, **Tyler Strahl**; mac artists: **Pam Cohen**, **Kevin Hester**; agency print producer: **Darcy Paniccia**; digital retouching: **Esther Sanchez**; account director: **Natalia Paruzel-Gibson**; account managers: **Alexis Safran**, **Tyler Brown**, **Ryan Wood**; digital strategist: **Nicole Polivka**; digital strategy director: **Cory Pelletier**

Partners

media agency: **Media Experts**; media agency planners: **Kareem Boulos**, **Victoria Lynes**



BUCKLEY'S GETS MUCOUS 'UP AND OUT'

A campaign from Saatchi & Saatchi catapults the Novartis Consumer Health Canada brand's new product into a leading position

Situation Analysis: Buckley's has a long history of presenting something unpalatable in an endearingly successful way, and Buckley's liquid (the mainstay of the business) was in second place behind Benylin. Disturbingly, though, it had begun to lose share to new mucous entrants, and for the 2010/11 cold season it was time to launch Buckley's Mucous and Phlegm.

Strategy & Insight: Buckley's success has been based on "It tastes awful. And it works." but while many Canadians still held true to this, many more were starting to look for easier options. They needed to be convinced that Buckley's was the most effective mucous relief formula, and worth the unpleasant taste. Helping this idea was the fact that loyal Buckley's users are a tough lot, and they see snuggling under the covers looking for sympathy as sloth. They believed that mucous needed to be up and out.

Execution: Creative kept the message simple – no borrowed interest, no hyperbole, no set-up. But mucous is gross, so the "up and out" message needed a lighter touch. Two 15-second spots used

an animated cannon and catapult to show how Buckley's does it. TV was the main medium, with radio and in-store effort in support.

Results: Despite being the third brand into the mucous segment, Buckley's Mucous and Phlegm delivered eight dollar share points, outperforming all other brands for the season.

Cause & Effect: Tracking results showed a direct, if not immediate, response to the advertising schedule. Spending levels, as in previous years, were well below competition. Pricing and distribution remained unchanged, and there was less product on deal.

Novartis Consumer Health Canada

director of marketing: **Eric Bentz**

senior brand managers: **Ginny**

Homewood, Kelly Kretz

associate brand manager: **Mark**

Chiarocossi

senior project manager: **Sonia Munoz**

director of regulatory and scientific

affairs: **Don Beatty**

customer strategy manager: **Patrick Jauvin**

Saatchi & Saatchi

EVP, managing director: **John McCarter**

group account director: **Kathy McLay**

co-ECDs: **Brian Sheppard, Helen Pak**

AD: **Tyler Serr**

writer: **Mike Tung**

AD, writer: **Marc Melanson**

producer: **Rob Tunnicliff**

Partners

director, Stardust Production Co: **Alan**

Bibby;

VP managing partner, connection

planning: **Mike Dougherty**



QUAKER OATMEAL MAKES BREAKFAST AMAZING

Juniper Park's campaign for the PepsiCo Foods brand gives consumers a wake-up call and doubles sales objectives

Situation Analysis: For 135 years, Quaker, the leader in hot cereal, has helped Canadians start their day with nutritious oatmeal. However, oatmeal was seen as boring, and Quaker was competing against Kellogg's and General Mills, which outspent them 10 to one. So could Quaker Oatmeal become "hot" again?

Strategy & Insight: Most people still believe that breakfast is the most important meal of the day, but there's a dichotomy between this and what they actually do. The pressure to get ourselves and our families out the door is just too great. There's no doubt that Quaker Oatmeal is a nutritionally sound way to start the day, but telling consumers this would not be enough to change

behaviour. Instead, the answer would be a massive wake-up call, asking Canadians, "Does Your Breakfast Make You Amazing?"

Execution: Gone was the sleepy tone the brand had slipped into. An anthemic 60-second TV spot launched the question in January 2011, while a 30-second spot delivered the "every day" message. Separately, Quaker unveiled a "Build a Bowl" program on Facebook, with the goal of delivering two millions bowls of Quaker Oatmeal to families in need.

Results: Across January-March 2011 Quaker Oatmeal grew 18% VYA – more than double the objective – with share following suit. Quaker also took the number one spot for

"Manufacturer I trust," ahead of Kellogg's, Nature Valley and Kashi.

Cause & Effect: Tracking showed above norm scores on key measures, and there were no other factors in the market to cause the results.

PepsiCo Foods Canada

director of marketing, Quaker Snacks: **Nancy Rooney**

Juniper Park

partner, president: **Jill Nykoliati**; partners, ECDs: **Alan Madill, Terry Drummond, Barry Quinn**; group account director: **Caroline Hart**; CD: **Stephen Bennett**; account director: **Jessica Lax**; copywriter, ACD: **Greg Bolton**; copywriters: **Neil Gunner, Alexis Gropper**; designer: **Yuko Brown**; AD: **Johnnie Ingram**; producers: **Revital Grunberg, James Demello**



CANADA'S FIRST NEWS APP* IN **NEWSSTAND**

Now available for iPad, iPhone and iPod touch!



*First to market as of press time.





BOSTON PIZZA FINGER COOKS

A mock cooking show created by Taxi Toronto encourages takeout and delivery, generating a big lift in business

Situation Analysis: Across the casual dining category, takeout and delivery (TOD) has become the fastest growing segment, and Boston Pizza (as the number one casual dining chain in Canada) wanted to be a leader. In 2010, it completed the rollout of its online ordering system, but few consumers knew about it. This was about to change.

Strategy & Insight: The main competitors were the Pizza Pizzas and Domino's of this world. They led the category in share of voice, but also relied on a mishmash of price-off promotions. This put perceptions of quality at risk, and Boston Pizza – with a menu that offered over 100 items – was far more interested in claiming the high-end. The target

audience was dads, and this led to "Finger Cooking with Bill."

Execution: The campaign launched in September 2010, with Bill as the star of a mock cooking show. Bill didn't believe in pots and pans. To get a great dinner from Boston Pizza all he needed was his laptop and a click of the mouse with his finger. This rolled out using television, radio, OOH, digital pre-roll and banners, direct marketing and POS.

Results: The corporate goal was for a 15% increase in sales, and this was significantly exceeded (details were supplied). Importantly also, TOD growth did not cannibalize in-store sales.

Cause & Effect: The sales lift correlated with increased awareness of Boston Pizza's TOD service, and there were no other significant changes in BP's marketing.

Boston Pizza International

EVP marketing: **Steve Silverstone**; VP marketing: **Joanne Forrester**; marketing director: **Keith Fawcett**; marketing manager, digital: **Ryan Ashton**

Taxi Toronto

ECD: **Darren Clarke**; senior AD: **Niall Kelly**; AD: **Chad Kabigting**; senior writer: **Jono Holmes**; group account director: **Edith Rosa**; account manager: **Emma Toth**; planning director: **Jeff Dack**; VP integrated production: **Cynthia Heyd**

Partners

media agency: **PHD**; client service director: **Zoryana Loboyko**; group account director: **Scott Henderson**; media planner: **Stephany Sousa**

PEPSI MAX MOUTHS OFF

Nolin BBDO swears by a new Quebec campaign to build the zero-cal product's business



Situation Analysis: Pepsi MAX launched in Quebec in 2008 as a zero calorie product, but had failed to resonate with consumers. By 2010 its market share (which had earlier peaked at 0.3 points) was down to 0.1, while arch-rival Coke Zero had climbed to 1.9. Given Pepsi's overall franchise dominance in Quebec, a new positioning was clearly needed.

Strategy & Insight: Quebecers expect a zero calorie product to sacrifice taste, but consumer taste tests showed that Pepsi MAX actually tastes as good as Pepsi. This would be surprising news to



VECTOR TARGETS MOMENTS OF SWEAT

Leo Burnett helps turn around the Kellogg Canada brand, attracting ambitious actives with its “Get Out What You Put In” campaign

Situation Analysis: Vector had initially done well as a “Hardcore Food for Hardcore Athletes,” but then it stagnated. Part of the problem was an identity crisis. It was packaged like a traditional cereal, yet – as a food enriched with protein, carbohydrates and 22 vitamins and minerals – it was actually a meal replacement. For 2010, the decision was made to reposition Vector, and give it one final shot.

Strategy & Insight: It was clear that there weren’t enough hardcore athletes to support Vector’s mass-market aspirations. More promising was a larger group identified as “Ambitious Actives.” Vector needed to become a valued partner in their lives. This led to the insight that what you put into your body is directly tied to what you get out.

Execution: The campaign inspired Ambitious Actives to push it, showing “moments of sweat” with

an intensity that created empathy and encouragement. TV and online concentrated on the sports and fitness world, while outdoor was on jogging routes, indoor was in Goodlife clubs, and Facebook featured a growing Vector community.

Results: Starting in April 2010, the campaign drove baseline sales +19% vs. year ago for the four months it was on air, and sustained 10% growth for the 12 months through May 2011. This compared to a 4% decline for the 12 months prior to the campaign.

Cause & Effect: Vector advertising changed perceptions in the categories of “preferred brand,” “healthy and nutritious” and “inspires me to be active.” Pricing, if anything, was higher during the campaign than previously, while spending, distribution and other promotional activity were all in the normal range.

Kellogg Canada

VP marketing: **Andrew Loucks**
associate director: **David Bagozzi**
senior manager of consumer insights: **Vinu George**
brand manager: **Roli Varma**

Leo Burnett

CEO, CCO: **Judy John**; SVP client services: **Karen Tilley**; VP director of planning: **Brent Nelsen**; senior strategic planner: **Steve Meraska**; group account directors: **Janet Thompson, Randy Carelli**; AD: **David Federico**; copywriter: **Morgan Kurchak**; account director: **Joseph Myers**; CD, Arc: **Shirley Ward-Taggart**; ACD, Arc: **Ian Kay**; copywriter, Arc: **Matt Doran**

say the least, so the question was how to get it across. The answer was to show the surprise using something entirely unique to Quebec: *jouals*. These are not just a softened version of swear words (think “holy moly” in English), they are a deep-rooted part of Quebec culture.

Execution: The campaign started in February 2011 with a “*jouals*” TV spot, and later asked consumers to share their favourite *jouals* through a Facebook application.

Results: Tonnage shipments for first half of 2011 are +600% vs. year ago and +140% vs. target. Share has followed

suit, hitting 1 point, compared to the previous low of 0.1.

Cause & Effect: Campaign timing aligns clearly with the Pepsi MAX growth, and equity scores are ahead on all the main measures. Spending levels

were ahead somewhat, but only in line with the business-building potential of the campaign. As for Pepsi MAX pricing, this has declined somewhat over the past three years, but only to bring it in line with Coke Zero.

PepsiCo Beverages Canada

VP beverages: **Greg Lyons**; director CSDs: **Robb Hadley**; marketing manager: **Jonathan Watts**; assistant MM: **Wenchelle Lao**

Nolin BBDO

CDs: **Stéphane Charier, Cher Campbell**; copywriter: **Jeff Gonick**; producers: **Dominique Brassard, Céline Carbonneau**; group account director: **Benoit Béland**; web producer: **Patrick McConnell**; web developer: **Charles-Antoine Gendry**; film director: **Jon Barber**; production house producer: **Caroline Signer-Boucher**; director of photography: **Sara Mishara**; media group director of strategy: **Daniele Boem**



KIT KAT CHUNKY GETS A BIG BOOST

The Nestlé Canada brand recovers from decline with a JWT campaign starring a fun-loving crash test dummy

Situation Analysis: Kit Kat Chunky launched here in 2000, but a campaign based on teens taking a break did not

deliver the success seen in the U.K. and Chunky went into decline.

Strategy & Insight: Research revealed that teens don't eat the bar during a break, and they don't see themselves as the ads were portraying them.

Execution: A TV spot launched in May 2010, showing that Chunky delivers a man-sized hit of chocolate. And who better to champion a big hit than a fun-loving crash test dummy?

Results: Dollar volume through January 2011 was +22%, and has continued at that pace.

Cause & Effect: There was no support other than the campaign, and its cut-through power was shown by above-norm persuasion and purchase intent results.

Nestlé Canada

president, Nestlé Confectionery: **Terri Tinella**; past president, Nestlé Confectionery: **Sandra Martinez**; leader, confectionery marketing: **Gary Batey**; marketing manager, Kit Kat: **Christine McLean**; assistant marketing manager, Kit Kat: **Eryn Beard**; consumer insights: **Acky Dinnepati**; consumer communications: **Ted Rideout**; marketing manager: **Ashley Edelstein**; CCSD leader confectionery: **Ken Mahon**; CCSD confectionery: **Shawn Sokell**; AVA leader confectionery: **Joel Martins**; AMM AVA Confections: **Scott Houston**, **Jim Kotsiopoulos**, **Maria DiLeo**

JWT

ECD/director: **Martin Shewchuk**; VP group account director: **Carolyn Bingham**; AD, group creative head: **Craig Markou**; copywriter, group creative head: **Colin Winn**; head of broadcast production: **Donna Heffernan**; account supervisor: **Andrew Knight**; account executives: **Gillian Brown**, **Kathleen Dusk**; VP, group account director: **Kim Carnahan**;

Partner

account director, ZenithOptimedia: **Aaron Wills**

ACE.

Our congratulations to OLG on your Cassies win for Poker Lotto.
From your partners at Due North.



WRX GETS ANIMATED

DDB illustrates high-speed performance without speeding

Situation Analysis: The WRX STI wasn't lacking in power, but it had a quirky design that only a performance car enthusiast could love. By 2010, sales were losing momentum, but this would all change with the 2011 WRX STI, with its all-new design and increased performance.

Strategy & Insight: The target was performance car-obsessed people. But strict guidelines from Advertising Standards dramatically limit the way car-driving can be shown to the public. No speeding. No drifting. No jumps.

Execution: The solution was a thrilling animated chase. It entailed a flip-book idea, using 760 animated frames stretched along a 1 km fence at a speedway. A real WRX STI races by, bringing to life an animated WRX STI being stalked by a huge robotic crab. This was extended into television, radio, print and online.

Results: Sales more than doubled during the business results period of October 2010 to March 2011. This compared to the objective of +25%.

Cause & Effect: Spending was modest at \$1.8 million, yet online traffic surpassed 750,000 views. WRX maintained a 10% price premium over its main competition, and there were no other significant incentives or marketing efforts.

Subaru Canada

VP, product planning & marketing: **Ted Lalka**; director marketing: **Geoff Craig**

DDB Canada

SVP, business unit director: **Michael Davidson**; account supervisor: **Peter Brough**; account executives **Sarah Thornley**, **Julia Morris**; community cultivation: **Parker Mason**; French account manager: **Tanya Foulem**; SVP director of strategic planning: **Tony Johnstone**; managing director digital and social: **Andrew McCartney**; Co-CDs: **Todd Mackie**, **Denise Rosseto**; ACD, art direction: **Paul Wallace**; AD: **Yusong Zhang**; copywriter: **Daniel Bonder**; creative technologist: **Barry Lachapelle**; director of broadcast production: **Andrew Schulze**; digital producer: **Cathy Kim**; director of print production: **Rose-Ella Morrison**

Partner

studio artists: **AdRules**



SEXY COMES STANDARD WITH 2011 FORESTER

Subaru and DDB bring back the sumos for another quirky campaign

Situation Analysis: Following the highly successful launch of the redesigned 2009 Forester, sales in Canada began to flatten in 2010. For 2011, Forester needed to be relaunched, but it only had minor aesthetic changes.

Strategy & Insight: Despite the success of the 2009 launch, many small SUV intenders weren't aware of Forester's styling and Japanese heritage.

Execution: The success of the 2009 campaign meant that sumos had built up strong equity for a new, sexier Forester. To evolve this, sumos would adorn the hoods of the 2011 Forester to announce that "Sexy Comes Standard." The approach was extended into print, POP, online, social media and PR.

Results: For the six-month campaign period, sales exceeded SCI's target for Forester by 11%. In contrast, Toyota was averaging -18% per month, and Honda and Mazda were both averaging -10%.

Cause & Effect: There was a direct relationship between the campaign and the sales results (details were supplied) while Subaru maintained its premium/full margin price. Distribution and promo activities remained the same.

Subaru Canada

VP, product planning & marketing: **Ted Lalka**; director marketing: **Geoff Craig**

DDB Canada

SVP, business unit director: **Michael Davidson**; account supervisor: **Peter Brough**; account executives: **Julia Morris**, **Scott Barr**; manager PR: **James Loftus**; senior consultant PR: **Greg Vallentin**; community cultivation: **Parker Mason**; account executive: **Sarah Thornley**; SVP director of strategic planning: **Tony Johnstone**; Co-CDs: **Todd Mackie**, **Denise Rosseto**; ACD, Copywriter: **Matt Antonello**; ACD, AD: **Paul Riss**; director of broadcast production: **Andrew Schulze**; digital producer: **Cathy Kim**; director of print production: **Rose-Ella Morrison**; account executive: **Tanya Foulem**



SAPPORO BUILDS A MYTHOLOGY

A Dentsu campaign comprised of samurais, geishas and dragons helps turn Canada into the Japanese beer's most successful international market

Situation Analysis: Sapporo is one of Japan's most successful beers, but in Canada it had never gained any real traction. Then Sapporo International bought Sleeman Breweries and decided to set up Sapporo for long-term sustained growth in Canada.

Strategy & Insight: Initial research revealed enormous opportunities but also a pretty big problem: Canadians

think of sake, not beer, when they think of Japan. This framed the challenge – to present Sapporo as the best of Japan and the best of beer (while not coming across as a tourism piece).

Execution: This began in June 2010 with a two-minute video showing samurais, taiko drummers, geishas, sumo wrestlers and dragons creating the beer in a legendary Sapporo Brewery. This was released on YouTube and seeded to prominent bloggers. Meanwhile 60- and 15-second TV spots, and Legendarybiru.ca, extended the story, along with Japanese-themed street events and a new tap handle in bars based on a samurai's sword.

Results: For the 12 months after June 2010, Sapporo sales were up 62%, making Canada Sapporo's most successful international market. The two-minute ad generated more than 2.8 million views online, making it one of Canada's most successful viral ads.

Cause & Effect: Ad awareness more than doubled and overall brand awareness increased more than 30%, with significant increases in all desired images and attributes. Distribution increased, but this was an effect, not a cause. As for spending, the results were achieved while spending a fifth to an eighth of what major import brands spend.

Sleeman/Sapporo Canada
VP marketing: **Stephane Duval**
VP sales: **Greg Newbrough**
director marketing: **Scott Pederson**

Dentsu Canada
president: **Bob Shropshire**
creative catalyst: **Glen Hunt**
strategic catalyst: **Jeff McCrory**
ECD: **Andy Manson**
ACD/AD: **Les Soos**
writer: **Dhval Bratt**
AD: **David Glen**
account director: **Tim Binkley**
account supervisor: **Sharon Hill**
producer: **Cameron Moffat**
ACD digital: **Peter Gomes**
producer: **Sharon Kosokowsky**

The closest thing to traffic was pulling over my bike for a family of deer.

Barf National Park, Alberta

★★★★★ 243 ratings



CTC ASKS VISITORS TO KEEP EXPLORING

A digital-heavy campaign from DDB creates millions in Canadian tourism revenue

Situation Analysis: Canada has been losing market share of an intensely competitive international tourism marketplace, and while many potential travellers shortlisted Canada as a destination, this was not converting into action. With Canada on the global stage after the 2010 Olympics, the CTC set out to “harvest the afterglow” and turn awareness of Canada into more visits.

Strategy & Insight: The CTC’s Global Tourism Watch uncovered that Canada was stereotyped for its beautiful scenery and outdoors, but it was a bit one-dimensional. It was also clear that online sharing and word of mouth was increasing exponentially. This led to a strategy based on traveller-to-traveller experiences, and the invitation to “Keep Exploring.”

Execution: The campaign launched in May 2010 and used newspaper, magazine, television, online and social media. All elements led to an interactive blog, which used social media to share experiences. To convey authenticity the TV ads broke away from lavish production and sourced user-generated videos from YouTube. Print emulated Flickr and

Facebook, while major newspapers used “spadea” wraps that looked like an online blog. Meanwhile, Google Maps and Street View transported travellers virtually to real Canadian locations.

Results: The campaign propelled Canada to number one country brand in the world, bumping the U.S. from the top spot (source: FutureBrand). It also delivered a government-approved ROI of 101:1 – for every dollar invested, \$101 was generated in tourism revenues.

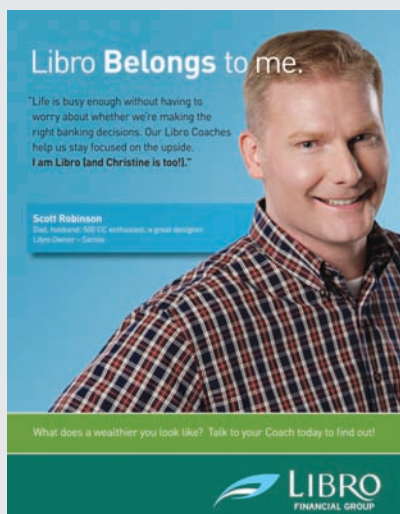
Cause & Effect: The new campaign was the only significant change in effort. Spending levels were down due to reduced government funding. Pricing and promotion were at normal levels, and the overall economy and strong Canadian dollar, if anything, would have depressed the results.

Canadian Tourism Commission

SVP marketing strategy & communications: **Greg Klassen**; executive director global marketing: **Ernst Flach**; executive director global communications: **Gloria Loree**; VP international: **Charles McKee**; regional managing director, core markets: **Rupert Peters**; regional managing director emerging markets: **Siobhan Chretien**

DDB Canada

CDs: **Cosmo Campbell, Dean Lee, Josh Fehr**; ADs: **Murray Falconer, Brandon Thomas, Chris Moore, Colin Hart**; copywriters: **Kevin Rathgeber, Cameron Warden, Jeff Galbraith, Neil Shapiro, Jarrod Banadyga, Jessica Schnurr, Mark Sissons**; VP business director: **Michelle Kitchen**; media planner: **Jason Snider**; media planner & buyer: **Erin McWhinnie**; media buyer: **Jonathan Ebsworth**; account management: **Bryce Sparks, Dana Rudelier, Geoff Wilton, Shannon Cherry, Shannon Frame, Marty Yaskowich, Jennifer Green, Sara Caissie**; broadcast producers: **Sue Bell, Katherine Mutzke**; digital producers: **Erica Jonsson, Kimberly Holden, Zerlina Chan**; print producers: **Gayle Robson, Courtney Smith**; community cultivators: **Chris Walts, Kumiko Ide, BJ Vicks, Veronica Heringer**



Libro Financial Group
VP, brand: **Tania Goodine**
marketing specialist: **Tina Van Loon**

Tenzing Communications
president: **Gary Lintern**
director/project manager: **Mary Ellen Khan**
art director: **Steve Priebe**
media planner: **Craig Flinn**
director electronic environment: **Dan Rempel**

LIBRO SHARES CUSTOMERS' LIFE STORIES

Libro and Tenzing use brand character, rather than product sell, to build the credit union's business

Situation Analysis: Libro Financial Group is a credit union serving Southwestern Ontario. It had nearly \$1.8 billion in assets, but the likelihood that the general public would choose it for banking services was low. Add to this the turbulent economic environment and Libro faced a tough challenge.

Strategy & Insight: Libro's financial products were not unique, so simply throwing advertising at the market was not going to work. The answer was to portray a totally un-bank-like relationship, in a uniquely Southwestern Ontario way.

Execution: The execution featured four genuine and likeable Libro

customers. Through 60-second TV we learn about their family, career, love, hopes and frustrations – and Libro's contribution to their lives. This extended into print, radio, direct mail and online.

Results: The campaign started in October 2009, with results measured through December 2010. Deposit growth was double the objective, and mutual fund growth was close to triple (details were supplied).

Cause & Effect: There was a direct correlation between a rise in Libro awareness and business results. The advertising budget was fairly consistent with 2009, and there were no other factors to cause the growth.



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Customized Connections

Canada's top ad networks are working closely with advertisers to create meaningful impressions online

Canadians are incredibly digital savvy. In fact, Canucks are some of the most avid consumers of online video in the world, according to ComScore. Anyone who's endured water cooler conversations about Rebecca Black or the honey badger can certainly attest to that.

Cue Digital Media

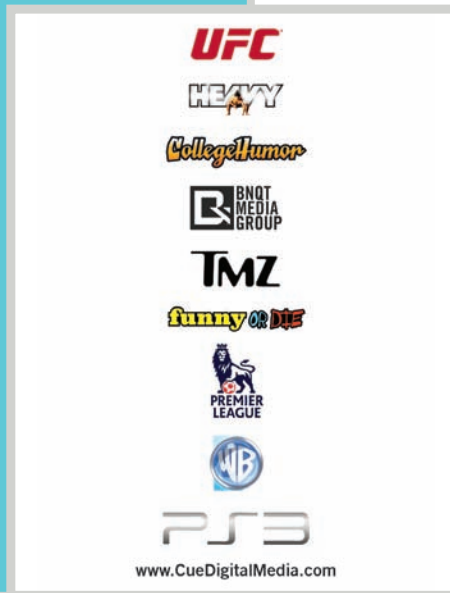
Cue Digital Media is a leading Digital Entertainment Company exclusively representing established high-profile online entertainment properties such as Heavy, College Humor, FunnyorDie.com, TMZ and UFC.com reaching 82% of the Canadian's online, and is #1 against Males 18-49 in Canada.

Cue recently added Cue Video including DigitalBroadcastingGroup.com, one of the world's leading video networks and content creators. Cue Gaming takes the lead in the gaming market with an exclusive Double Fusion partnership representing Playstation 3 In-Game advertising and publishers CheatCodeCentral.com and Kongregate.com. Cue debuted Cue Social, a proprietary global social platform offering turnkey social media solutions to all demographics.

Cue is the leader in Branded Entertainment with production and distribution guaranteeing results. "Content is king, distribution is queen". Cue's develops, produces and syndicates — original, award-winning digital branded video commercials and content for advertisers.

Cue has made "The List," as one of the hottest digital companies and was recently named one of Canada's Most Promising New Digital Companies at the Digi Awards.

Cue Digital Media has exclusive partnerships with Top-Tier Publishers reaching 82% of Canadian's online and indexes #1 against Males 18-49 in the Top 10 Web Properties with un-paralleled integration opportunities.



Since Canadians are spending more and more time online, it's becoming increasingly important for advertisers to figure out what resonates with consumers in the digital realm. Of course, one incredibly important piece of the puzzle is deciphering just where consumers are spending all of their time online.

That's where the right media partners come in. Canada is home to a wealth of premium digital ad networks that can connect advertisers with quality content, with the operative word here being quality. After all, if you wouldn't open a retail location in a shady strip mall on the bad side of town, why would you risk running an ad for your product alongside questionable content online that hasn't been thoroughly vetted?

As online matures as a medium, advertisers can now afford to be picky when it comes to their online media buys. There's a lot of great content out there. And, more importantly, a lot of great network partners who can help you get the most out of your online executions.

The Good Side of Cybertown

It's hard to believe that just a few years ago, securing mass reach online sometimes meant advertisers had to sacrifice on quality. Luckily, those days are over. Premium ad networks in Canada have done a great job building brand-safe rosters of high-quality sites. No riff-raff allowed. "Quality products deserve a quality environment," says Ken McMullan, the Toronto-based director of sales at Astral Digital.

Much like having a presence on low-brow websites can cause a negative impression for brands, appearing in premium environments can create a halo effect for advertisers. "Appearing on premium sites translates into the most favorable brand association," says Jamie Drayton, Advertising.com sales specialist at Toronto-based AOL Canada. "From a performance side, as well, the audience is more engaged on premium sites. They're more responsive to advertising in an environment they're comfortable in." To make it easy for advertisers to secure both scale and quality, AOL has created a series of Super Channels that cluster together premium sites that target specific demos.

Advertisers don't like surprises when it comes to where their ads are running online. That's why global network Tribal Fusion is committed to being completely open about where its clients' ads appear.

"We're completely transparent. Anyone can request a site list," says Carolyn Cramer, Tribal Fusion's general manager, Canada. "We deliver Canadian eyeballs on global sites."

Yahoo! Canada is also focused on connecting advertisers with highly engaging, quality environments. "We offer great premium content. Brands want to be associated with a brand-safe environment alongside highly unique and compelling content," says Paula Presley, Toronto-based head of sales for Yahoo! Canada.

Meanwhile, Toronto-based shop Cue Digital Media has honed in on securing a handful of top-notch properties such as Heavy, TMZ, Funny or Die, College Humor, Playstation 3 and UFC.com that deliver big numbers in targeted, premium environments. "We're not a typical ad network. We have exclusive relationships with our publishers offering deep integration and brand partnership opportunities. We're a high-end shopping centre and all of our tenants are big box anchors," says David U.K., Cue's CEO. "We exclusively represent only large, well-known, top-tier video-centric brands."

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Goodbye, Cookie Cutters

The days of one-size-fits-all online executions are long gone. As demand for customized executions rises, more and more online networks and rep shops are offering creative services that can facilitate customized campaigns. Evolve Media, for instance, has 65 designers, programmers and video specialists in-house to help advertisers tailor their online executions – from over-page overlays to clickable re-skins and everything in between. “We’re able to produce a lot of the ideas we put in front of our clients,” says Walder Amaya, Toronto-based SVP of Canadian and International Operations for Evolve Media Corp. “We’re building the types of executions that stand out.”

Going the customized route doesn’t have to slow down the time to market, either. Since Evolve has creative professionals on staff, they can turn ideas into executions incredibly quickly. “We offer a scalable model. We can deliver custom solutions while allowing reach,” says Amaya. Evolve’s unique technology and strong publisher relationships means it’s able to offer custom integration across multiple sites. It can even offer advertisers unique opportunities like content syndication via a widget. “We provide content, context and creative at scale,” explains Amaya.

Many Canadian advertisers are still facing a learning curve when it comes to figuring out what’s possible online. “As an advertiser, don’t think that one-size-fits-all,” cautions Yahoo!’s Presley. Enlisting online media partners from the start can translate into some pretty amazing customized executions. For instance, Yahoo! created an incredibly successful and entirely unique opportunity for TD Canada Trust this past year. Yahoo! curated ‘feel-good news’ content and packaged it in a branded section called the TD Lighter Side Good News Headlines. “We sat with them and built a customized solution tailored to their audience and brand objectives,” says Presley. “Our audience was so responsive, it was one of our most successful news sections for 2011. It all comes back to that custom approach.”

Cramer agrees that custom is key. “We work with clients from the beginning to the end to figure out who they’re talking to,” she says. If clients involve them from day one, Tribal Fusion can leverage its technology and research to help the advertiser learn more about what its target audience is doing online. “We have programs and technology that allows them to do a deep analysis,” says Cramer. “Clients can find out what their target is doing and where they’re going.”

McMillan says the most successful campaigns are often a result of collaboration right out of the gate. “We love when the advertiser comes to us at the inception stage and we build it together,” he says. “That allows us to build a multi-platform execution.” Clients may be surprised at the options available to them. Astral offers clients the ability to sponsor existing content, distribute their own content that they may have already commissioned, or even develop new content or contests with Astral. “It’s a very flexible palette,” says McMillan.

Cue Digital Media takes the idea of customized online executions to the next level. “We don’t sell numbers. We sell environments and ideas, including development and distribution of branded content,” explains U.K. “Our publishers offer deep integration.” That deep integration may extend offline in some cases. For instance, some of Cue’s customized executions with UFC.com have included personal appearances by UFC fighters at client events.

“Content is king, distribution is queen. Branded content is about bringing the content to the eyeballs. It’s a mountain to Mohammed model,” says U.K. “We integrate

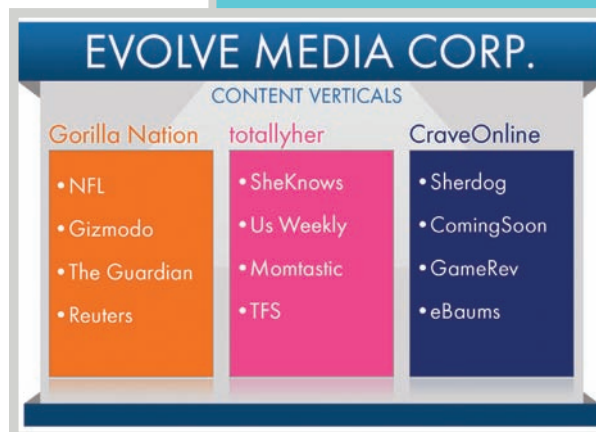
Evolve Media Corp.

Evolve Media Corp. is an integrated digital media company focused on vertical publishing, advertising sales and marketing services for its clients. Evolve produces premium digital content, and offers programs to online marketers that deliver content, context and creative with scale. Evolve is comprised of three verticals: Gorilla Nation (entertainment, business, and online video), totallyher (women’s lifestyle), and CraveOnline (men’s lifestyle). The three verticals reach over 21 million unique visitors a month and receive over 305 million page views a month.

Evolve offers brand marketers digital brand campaigns that can achieve both significant reach among key audiences and contextual environments that together have been proven to increase key brand effectiveness. To drive the best results we offer best-in-class integration and creative solutions tailored to specific brand objectives. Evolve’s primary mission is to

provide marketers with unique, integrated creative programs across branded consumer content sites, allowing a brand to get engaged with a passionate, influencer audience in a way that converts them into a brand evangelist.

Evolve is comprised of three vertically focused media services divisions including Gorilla Nation (entertainment, news and business, auto, gaming and video), totallyher (women’s lifestyle), and CraveOnline (male lifestyle).





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YAHOO!
CANADA

Astral Digital

Astral Digital, part of Astral Media Inc., represents premium web and mobile advertising networks by providing advertisers with an extensive range of websites and apps to reach youth, women and Canadian families. Astral Digital's team of specialists works closely with advertisers to create customized, fully integrated ad opportunities such as microsites, content sponsorships, game development, video content, contests, homepage dominations, webisode creation and many more standard and impactful formats. One of Astral Digital's major assets is its capability to easily expand ad campaigns beyond the digital world to other Astral platforms — Television, Radio and Out-of-Home — and doing so in complete synergy.

With sites such as canalvie.com, disneyxd.ca, virginradio.ca, nrj.com, rougefm.ca, ztele.com, musimax.com, family.ca, disney.com, kaboos.com, babyzone.com, go.com and amazingmoms.com — that connect with 4.2 million unique visitors every month — Astral Digital leverages quality and premium content to better reach targets that are highly valued by advertisers.

Astral Digital represents not only the digital platforms of Astral's TV and radio properties, but also a wide variety of partner sites in English and French-language markets across Canada. From music to consumer shopping to entertainment to parental advice, Astral Digital can connect advertisers with the segments they're looking for.

Astral Digital is an online and mobile premium advertising network representing some of the most popular and recognized brands in Canada, from music to consumer shopping to entertainment and parental advice.



with online in mind. “It’s important for advertisers to customize their messaging and creative for online,” says Drayton, adding that something that worked well for TV or a billboard may not translate well online. Not sure how to optimize for digital? Many companies, including AOL, will take care of that for you. “We have an internal creative team that makes sure the colours pop online, and that there’s a strong call-to-action,” says Drayton. “Tailoring the message is so important.”

U.K. points out that it takes a unique skill set to create an effective online video. “It’s not like a TV commercial,” he emphasizes. “80% of the content consumed online is 2 ½ minutes long. We think about everything from the editing to the music to the way the brand is integrated. The result is quality online video content.” Canadians have a voracious appetite for online videos – when they’re done well. That’s

why Cue recently added the fourth largest video network in the world to its exclusive roster, Digital Broadcasting Group (DBG) taking its total audience reach to nearly 21 million viewers online in Canada. It’s a company that truly “gets” online videos. In fact, it’s the shop behind the popular web series ‘The Confession’ starring Kiefer Sutherland, and now launching on TV this fall in Canada.

Revealing Behaviours

The behavioural data available today is incredibly rich, enabling advertisers to get really granular with their targeting. “We have 300 niche behaviours at our fingertips,” says Drayton. “If we don’t have what an advertiser is looking for within those 300 behaviours, our team will create a custom segment.”

That means an advertiser could hypothetically fuse two behaviours, such as pet lover and traveler, to target, well, pet-loving travellers. Drayton cautions against getting too narrow by layering too many behaviours, though. After all, you don’t want to wind up talking to an audience of just one or two. “As long as there’s some scale, we can create those custom segments.”

Yahoo! is able to deliver highly relevant content to its users based on their past behaviours online thanks to its content optimization relevance engine (CORE). “It creates a personally-tailored experience showing consumers stories they’re likely to be interested in,” says Presley. That means a more engaged and targeted audience – a very appealing prospect for advertisers. CORE is fully automated, and processes 2.2 billion requests per day to ensure readers receive the most relevant content possible.

brands into the content in a clever way, and deliver it to the consumer audience through Cue’s unique content distribution model.” Clever indeed. Cue recently netted over 1.4 million views for videos it created for client Napa Auto Parts. Cue deployed a camera crew, in car camera, and two hosts (Wilder Weir of ‘Oh So Cosmo’ and Jessie Sulidis of ‘The Bachelor’) to the Toronto Indy last summer to create customized webisodes for Napa that ran on Cue sites like Heavy and hundreds of sports-related sites. Sulidis secured interviews with the racecar drivers, and even got them to use Napa’s tagline (We Keep Your Car Younger Longer) in their responses by asking them how they keep their cars younger longer. “We created a completely turnkey branded content media solution for Napa,” says U.K.

Optimizing for the Digital Realm

Engaging media partners to build customized solutions is only one part of the puzzle. Advertisers also have to be prepared to deploy online executions that were designed

Finessing the Art of Advertising Online

Now that online has matured as a medium, advertisers can do a lot more than simply slap some banner ads up across a bevy of sites. They can forge deeper connections by telling their stories online. "We go well beyond the banners," says Presley. "At Yahoo!, we offer all the elements to put a great story together – science, art and scale." Yahoo! is helping advertisers maximize data, insights and best practices, while at the same time offering creative capabilities to utilize the entire digital canvas and latest technologies to draw consumers into the advertisements.

Since online is maturing, consumers expect it to look the part. The days of hideous ads sprawled haphazardly across a primitive page are slowly disappearing. "We're seeing a move to premium ad units," says Drayton. "Advertising is looking more like content. It's easier to consume. It's about less clutter and allocating more real estate."

Consumers are responding well to ad units that invite engagement, too. "Much of the interaction is in

Tribal Fusion

Tribal Fusion is a global online advertising provider that drives sales for the world's top brands by helping them learn about, reach and engage their online audiences more effectively.

The company combines their premium publisher network, advanced online ad technology and integrated audience data on a single platform to deliver audience insights, targeting and creative solutions that transform the performance of online advertising campaigns.

Tribal Fusion boasts a 70% reach in Canada across a wide variety of channels, from arts and entertainment to business, travel and lifestyle. Its media footprint is one of the largest in the world, with the ability to reach almost 500 million unique monthly users. Tribal Fusion's Canadian office specializes in connecting advertisers with Canadian users on global sites.

Founded in 2001, Tribal Fusion is part of the Exponential Group of online businesses — a technology-enabled media services company headquartered in Emeryville, California with operations in 37 locations worldwide.

Powered by Tribal Fusion, Firefly Video takes full advantage of online video with the most eye-catching advertising units available



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Cue Digital Media is a leading, uniquely positioned Digital Entertainment Company exclusively representing High-Profile Online Entertainment Properties. Cue's Top-Tier Publishers reach 82% of Canadian's Online and Indexes #1 against Males 18-49 in the Top 10 Properties in Canada.

Cue is the leader in Branded Entertainment! "Content is King, Distribution is Queen". Cue develops, produces and syndicates – original, Award-Winning Digital Branded Videos for Advertisers and Agencies.



the ad unit. It doesn't remove you, and it's easier on the eyes," says Drayton. Speaking of being easier on the eyes, Advertising.com recently acquired Pictela, an award-winning high definition content platform that delivers videos, photos and applications to online ads in a more attractive fashion than we've seen in the past. "We're seeing a move towards more beautiful ads," says Drayton.

More attractive ads aren't the only thing consumers are expecting more of these days. To help advertisers figure out what exactly consumers want, need and expect, Tribal Fusion deploys its substantial tools to help shed some light. "We're a technology company, not an advertising company. We use that technology to help advertisers," says Cramer. "It's a value add."

The online waters are getting a lot less choppy as technology improves. "We have a proprietary ad server designed by our CEO. Every time new things become available, they're integrated so things flow smoothly," says Cramer. For instance, when Tribal Fusion rolled out Firefly Video, a product that enables advertisers to run full-screen HD videos with 100% share-of-voice, it was seamlessly integrated into Tribal Fusion's existing ad serving software right out of the gate.

That means Tribal Fusion can apply its existing monitoring tools to new products right away, too. "We can track how much time people spend with the videos, how many videos they watch, what they click on and more," says Cramer. To make the process even smoother for advertisers, Tribal Fusion leverages their existing broadcast assets, and its in-house team customizes them for online before they're deployed with Firefly Video.

Evolve also boasts an impressive video platform called SpringBoard, which can even deliver ads beyond Evolve's own extensive network. "It's a very cost-effective solution," says Amaya. SpringBoard offers unique video products such as SpringCast and Branded Canvas, enabling advertisers to tailor their share of voice and maximize their impact.

A great way for Canadian advertisers to get the most out of their online ad efforts is by leveraging best practices from other markets. Since it's a global company, Yahoo! has access to best practices from around the world. "We launched a Canadianized version of Shine here due in part to its success in the US," says Presley, referring to Yahoo!'s popular fashion, beauty and health site.

P&G had a lot of success advertising on Shine south of the border, so Yahoo! presented some customized opportunities on Shine for P&G Canada such as 'The Thread,' a series of how-to fashion and beauty videos sponsored by P&G products like Herbal Essences. "There are a lot of North American advertisers who would love to leverage learnings from the US," says Presley.

Another way to uncover best practices, of course, is to experiment. "It's really important to be open to trying new things online," says Cramer. "If you've always done channel targeting, try behavioural."

McMillan points out that experimenting online can be incredibly cost-effective, while potentially revealing some valuable insights and best practices. "Questions and concerns can be put to rest with a simple a/b test," he says. Above all else, McMillan says advertisers should focus on offering something unique that consumers actually want. "The key is creating something of value that consumers can't get somewhere else," he says.

Yahoo! Canada

Yahoo! Canada reaches more than 60% of the online Canadian audience, with 15.2 million unique users each month and more than 700 million users globally. The company is becoming Canada's premier digital media company, by investing heavily in creating original and compelling local content for Canadians. Yahoo! Canada is leveraging local editorial staff combined with global technology platforms to personalize content experiences for users with different interests.

Canada is one of Yahoo!'s most important markets in the world, both in terms of audience and online ad investments. The company is building out a unique, local Canadian voice by hiring key editorial talent, and programming Internet content similar to TV programming.

Yahoo! Canada is among the top five Internet properties in 17 key categories, including Finance and Sports. In Canada, Yahoo! recently launched omg!, a celebrity news site, and Shine, a women's lifestyle site. Omg! already holds the number one position in the category, and Shine is number two in the women's category, up from number nine a year ago. Yahoo! Canada is also cultivating premium content partnerships. It recently signed a bilateral content sharing partnership with The Hockey News, and continues to curate content from the best of the Web.

Yahoo! recently launched omg! and Shine in Canada which already hold the number one and number two positions in their respective categories.



Every Engagement Makes An Impression

Custom Ad Placements · 1 to 1 Messaging · High Impact Video Units

The illustration depicts a hand-drawn interface for online advertising. A hand points to a computer screen displaying a news article about the Space Shuttle Discovery launch. A yellow car is being placed on the screen, and a pair of scissors is cutting out a small image of the car from the screen. A wooden tag with the word "BRANDED" is attached to the top of the screen. The screen also shows a stock market quote for Communications Level Inc (VLT) and a section for "DISCOVERY OF THE DAY" featuring a Motorola RZR V3 phone.

Quote	Snapshot	Charts	Insiders	SEC Filings
Communications Level Inc (VLT)				
After-Hours	5.79	+0.25 / +4.51%		
Market Close	5.54	+0.16 / +2.97%		
Open	5.5	Volume: 23,695,440		
High	5.56	Volume Avg: 34,983,200		
Low	5.41	P/E Ratio: 0.00		
Prev. Close	5.38	Dividend Yield: N/A		
52-Week Range (Low - High)	2.71 - 6.09			
Market Cap (mil)	6,521.20			

DISCOVERY OF THE DAY

Motorola RZR V3 (Blue) Quad-band GSM phone with microSD slot and 2-megapixel camera.

[click here to learn more]



Tribal Fusion is a global online advertising provider that drives sales for the world's top brands by helping them learn about, reach and engage their online audiences more effectively. We combine our premium publisher network, advanced online ad technology and integrated audience data on a single platform to deliver audience insights, targeting and creative solutions that transform the performance of online advertising campaigns.

For more information contact us today.

www.tribalfusion.com

sales@tribalfusion.com

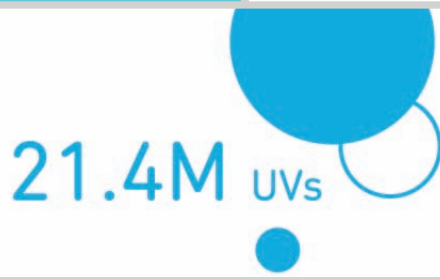
AOL Canada / Advertising.com

Advertising.com is the world's first ad network, and has consistently maintained a place among ComScore's top five networks over the years, reaching over 21M or 85% of online Canadians. It has spent more than a decade building the most sophisticated technology, compiling the most comprehensive data and developing the deepest publisher relationships. With over 80 original brands and thousands of third-party sites, Advertising.com can reach the right audience at the right time, whether it is to deliver a brand message or drive performance at scale. Its powerful, efficient and diverse ad platforms drive remarkable results for some of the world's most well known brands.

AOL, Advertising.com's parent company, is committed to revolutionizing display advertising and beautifying the web. As part of this strategy, in 2010 it acquired Pictela, a platform designed to create high definition brand content and social media. This technology powers their revolutionary ad unit Project Devil, and their other premium format ad products that enable users to interact within the ads themselves, without navigating away from the page. The IAB recently named both Pictela and Project Devil "Rising Stars" in its competition to develop new creative standard ad units.

Advertising.com offers unmatched reach and targeting options. It can deliver both pre-packaged audience behaviour segments, as well as customized options to fully cater to any advertiser's specific needs. Advertising.com's ability to deliver both reach and scale ensures results every time.

Advertising.com reaches over 21.4M Unique Visitors a month. Source: comScore, Inc., Total Canada, Home & Work, November 2012



Know Your Goals

Online can be a great medium to accomplish a multitude of marketing goals within, from branding and awareness to direct response. However, that doesn't mean the same execution or campaign can achieve all of those objectives at once. "Advertisers need to have a clear idea of what they want to accomplish," advises Amaya.

Drayton agrees. "Knowing your goals is key," he says. "Understand your measurement for success." Once you know what you want to accomplish, you can establish metrics to track your progress. Establishing objectives from the outset can translate into a more focused, effective campaign.

"What are you aiming for? Traffic? Conversions?"

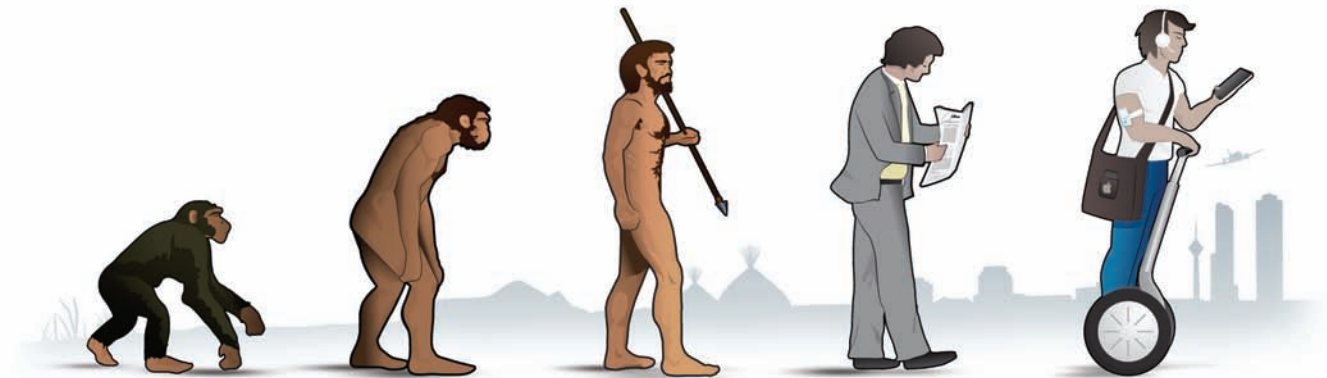
Cramer points out, adding that it's important to have these discussions with your media partner early on in

the game. She also recommends asking lots of questions about things like reach and where exactly your ads will run.

"There are some networks that are blind," she points out. Asking these questions upfront will prevent nasty surprises once your campaign is in-market.

Naturally, it's important for advertisers to make sure they're focused on the right

IT'S TIME TO EVOLVE YOUR BRAND... WE CAN HELP!



Connect with the right audience in the right way. Combine custom rich media, video, mobile and social programs in ways that make your brand a part of the conversation happening within trusted, premium content environments.

- Evolve reaches nearly 22 million people each month in Canada. (comScore, Oct. 2011)
- It manages 20+ million video content streams each month. (comScore, Oct. 2011)
- It produces award-winning custom branded content programs.

— EVOLVE'S MEDIA PROPERTIES & VERTICALS —



metrics, too. McMillan cautions against becoming too pre-occupied with single measurements like click-through rates. "I think they're ok as a relative measure, but advertisers also have to factor in the environment and engagement levels, too," he says. "It's not just the click-through."

The Proliferation of Tablets

Even though Apple just launched the iPad this past spring, 5% of Canadians have already snapped up a tablet computer, according to the Media Technology Monitor (MTM). MTM estimates that figure will rise to 10% over the next year. "Brands are looking for innovative new ways to leverage tablets," says Presley. With that in mind, Yahoo! has rolled out Livestand, a personalized living magazine for the iPad.

Livestand launched in the States last year, and will debut in Canada in the near future. The immersive product is free for consumers, and offers advertisers unique opportunities that were designed specifically with the iPad in mind. "It's a deeply personal experience for use on an iPad," says Presley.

Cramer is excited about the tablet's potential for advertisers. "We're able to serve Firefly Videos on tablets," she says. "It's kind of cool because tablets give us another way of advertising." Amaya agrees, and says that Evolve is developing

a strategy to offer content in a tablet medium that's highly engaging, and gets the most out of the unique new medium.

While tablets are an exciting new medium, their advent also means that advertisers have one more medium to master. That's why Astral has a Dedicated Digital Resource on staff to help educate clients about emerging channels and technology like tablets. McMillan says early data about tablet usage is very promising for advertisers. "Tablets have actually slightly increased the consumption of video," says McMillan. "The audience tends to be highly educated."

Looking ahead, U.K. says Canadian advertisers still have a lot of catching up to do when it comes to marketing online. "Europe is way ahead of us. Over there, up to 30% of the media spend is on digital. In Canada, it's around 13% even though the time spent online has surpassed other media," he says.

"There's a lot for advertisers to keep up with," observes Drayton. "It's a constant evolution." The good news is that Canadian advertisers have a wide selection of experienced partners when it comes to savvy premium networks and rep shops that are ahead of the curve. •

Brands. We Deliver.



Premium Content.

We deliver a wide array of websites and mobile applications – from entertainment to parenting content – that reach Canadian kids and youth, women and families.

Custom Integration.

We deliver "out-of-the-box" Media Creativity to support all of your needs.



New proof that clients get the advertising they deserve

BY RUPERT BRENDON

David Ogilvy's axiom that clients get the advertising they deserve has long been understood in agency circles to mean that the client held the key to the kind of work the agency could create. In *Confessions of an Advertising Man*, Ogilvy gave advice on how to get the best work from your agency – and 10 of his 14 points were on managing the relationship.

But there was no proof of what every agency staffer understood implicitly; everyone knew which accounts to try the hardest to get on, and which to avoid.

When we competed to work on accounts, it wasn't because they were "nice" to the agency (on the contrary, they often worked us like sled dogs) but because the esprit de corps was the best. Typically that traced to decisive clients with vision, and the professional way they approached every task.

Our company Aprais's analysis of the 8,000 rounds of marcom evaluations in its database indicates that the relationship between client and agency is interdependent – that is, the

performance of one has a major impact on the other. It has also determined four key drivers for success:

- 1. Overall behaviour:** client treats the agency as a business partner and is attractive for the best agency talent.
- 2. Briefing:** client briefs are comprehensive

and precise; briefs are final and represent a unified client and agency view.

3. Timing: deadlines are reasonable and client is accessible for meetings and phone calls.

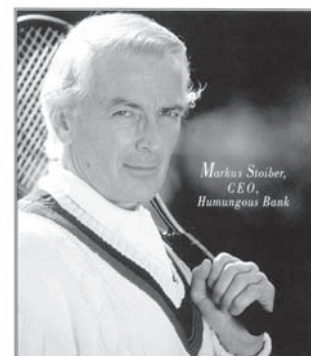
4. Approval: client approval procedure is clear, swift and final and good work is recognized and defended internally.

Many years ago, as the CEO of DMB&B (a role I held from 1978 to 1994), I was struck forcefully by the impact of a request from a marketer to see all the work we did for our other clients so he could judge for himself whether his company was getting the best out of our shop.

This client held quarterly top-to-top meetings, fed our agency all the data they had, and celebrated mutual success. We had no problem recruiting the strongest people in the industry. By contrast we also had clients for which our employees felt they had been sent to the salt mines, with measurable negative impact on staff turnover, quality of work, re-work and business results.

Both the Association of National Advertisers (ANA) and the World Federation of Advertisers (WFA) have conducted surveys on measuring communications agency performance. In 2009, the ANA found that while 92% of firms in the U.S. conduct formal agency evaluations, only 22% are seen as extremely effective. In 2011, WFA enlisted the help of Aprais for a survey that revealed that only 50% of companies (spending over \$500 million annually on marketing) genuinely have a two-way process of client-agency evaluation, (almost all were among the largest with a marketing spend over \$2 billion). Few use a genuine four-way, 360-degree process so both parties self-assess their performance; many admit that a two-way process is in place, but

**Thanks to my bank
all my retirement
dreams came true.**



HUMUNGOUS BANK
Your money is our money.

A new CEO at Richmond Savings inspired better advertising, like this 1997 CASSIES-winning campaign.

the reality is that the focus is on the agency performance.

Analysis of the Aprais database has shown that "strong" clients can receive up to +33% better output from their agencies compared to "weak" clients (8,000 relationships were evaluated over 11 years across industry, geography and agency type).

There will always be clients who say "our system and people are in place – you will just have to make them work." Others will realize that there is new proof that it is their own behaviours that are the key to unlocking significant improvements in agency output.

Frank Palmer explained to me once how Palmer Jarvis did very pedestrian work for Richmond Savings until a charismatic new CEO, Kirk Lawrie, arrived and gave them an inspirational new brief and creative freedom, which resulted in a CASSIES winner and a famous campaign, "We're not a bank. We're better," proving that clients do indeed get the advertising they deserve.



RUPERT BRENDON

is partner at Aprais, which enhances business performance by improving the relationship between companies and their professional partners. It has 24 offices worldwide. For details, visit Aprais.com.

Telling tales: the power of a good brand story

BY NEIL McOSTRICH

In the stampede to social media, mobile media, shopper marketing and all things shiny and new, many have forgotten the important detail of having something worthwhile to share at the other end. A truth well told. To wit: a good story.

Not so the great brands. They embrace storytelling because they understand its unique value in moving minds laterally, not literally. And by means of getting there, they create communication that is neither exclusively rational nor exclusively emotional – but the best of both worlds.

While it's surprising how many brands fail to embrace this obvious notion, it shouldn't surprise that the greatest brand on earth does. With so much being written about the genius of Steve Jobs, I was pleased to see him acknowledge the importance of Lee Clow, his creative muse, in creating Apple's story:

"Clow looks at Apple from his heart and that gives him the ability to see us as we should be, to see us as we have

trouble seeing ourselves..."

In a literal sense, all brands are in the business of selling. But the storytellers know conveying powerful meaning indirectly creates something even better – happy buying. Canadian advertising veteran Allan Kazmer described the essence

of stories that achieve that happy approachable place as delivering two gifts: the first being something about the product (innovation essence) and the second, something about ourselves (human essence).

When we won the CASSIES Grand Prix years ago at BBDO for creating the classic Canadian minivan commercial (where two snowball-throwing kids were surprised when both van doors opened and they ended up hitting one another with their respective snowballs), we proved the worth of a good story. The second sliding door was the gift of innovation. Looking at ourselves – the human essence – was delivered by recreating the mischief of our childhoods.

As the cornerstone of storytelling is sharing, I was recently moved to share a few of mine, resulting in a book full

IF I HAD IT MY WAY, ALL BRANDS WOULD BE STORYTELLERS

of marketing stories written at 36,000 feet between Toronto and Dusseldorf. It was a bit like speed chess. I wrote from the hip and from the heart. Between wheels up and wheels down, I had managed to write out 50 of my most memorable marketing stories – and, importantly, the lessons learned in each.

Among my favourites was a story from the early days of Cleansheet, when our company stole a packaging assignment right out from under several of Toronto's top design

packaging firms, having never created a package design in our lives.

On the day of the pitch, a potato chip company called The Chippery showed up, only to see blank white packages on the table. They were predictably perplexed, until we turned the packages around to reveal the brand story we had written on the back.

Our pitch to them was this challenge: if you like the story on the back of our package more than the pretty pictures

on the front of theirs, give

us the business

and we'll

create a more meaningful design on the front.

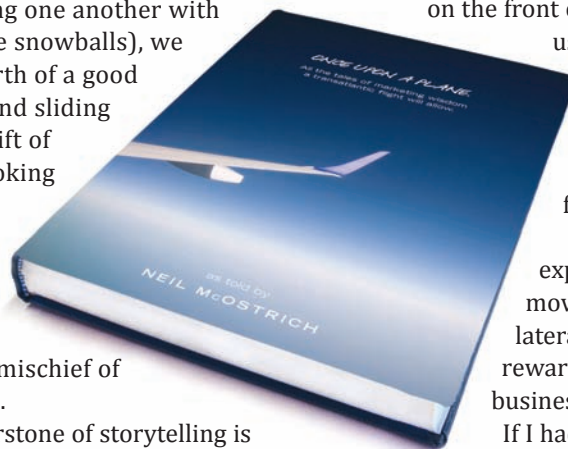
They hadn't expected that. We moved their minds laterally and were rewarded with the business.

If I had it my way, all brands would be

storytellers. They'd get that insights that inspire the internal stakeholders as well as their external audiences, consistently presented through artful storytelling, actually accelerate growth.

But I'm not holding my breath and suspect we'll continue to see more commercials that look like brochures on film. Not just because these clients don't realize the power of storytelling, but perhaps more sadly, because they haven't the foggiest idea what their story is to begin with.

That's my story. And I'm stickin' to it.



NEIL McOSTRICH

is founding partner and chief storytelling officer at Cleansheet. His first book, *Once Upon a Plane*, is available at Amazon.com, Books for Business and will soon be available, fittingly, at airports across Canada.

The New Points System

BY EMILY WEXLER

Strategy is instituting a new points system for next year's Creative Report Card based on industry feedback and our personal interests.* Please note the new ways you may be awarded points, as well as various ways agencies may earn demerit points:

Campaign cat integration

- One cat **+5 points**
- Two or more cats **+10 points**
- Cats driving vehicles **+20 points**
(John St. is currently in the lead)
- People portraying cats **-20 points**
(BBDO and TBWA currently in contention)

Campaigns with talking inanimate objects

- Cleaning supplies **-5 points**
- Germs/bacteria **-10 points**
- Food (especially cereal) **-15 points**

NOTE: Double the points will be subtracted if the objects are singing and/or dancing.

Creative "accomplishments"

- "Inventive" use of the "first ever" claim **-10 points**
- Creative accounting in the ROI field **-20 points**
- Purely fabricated metric systems for new media efforts **-32 points**

Sending in your own points tally calculations

- By email **-5 points**
- In a PowerPoint presentation **-10 points**
- Authenticated by PricewaterhouseCoopers **+40 points**

Agency parties

- DJ flown in from New York **+5 points**
- All-you-can-eat sushi **+10 points**
- Open bar, including signature cocktail **+30 points**
- Held at Cannes **+50 points**

Lobbying for certain award shows to be included/deleted from list

- Speaking out against regional award shows (because they're "not fair" to Ontario agencies) **-5 points**
- Complaining that the show you won the most for isn't included **-50 points**
- Creating an agency brand naming protocol that channels all points together **+75 points** (for all competitors)

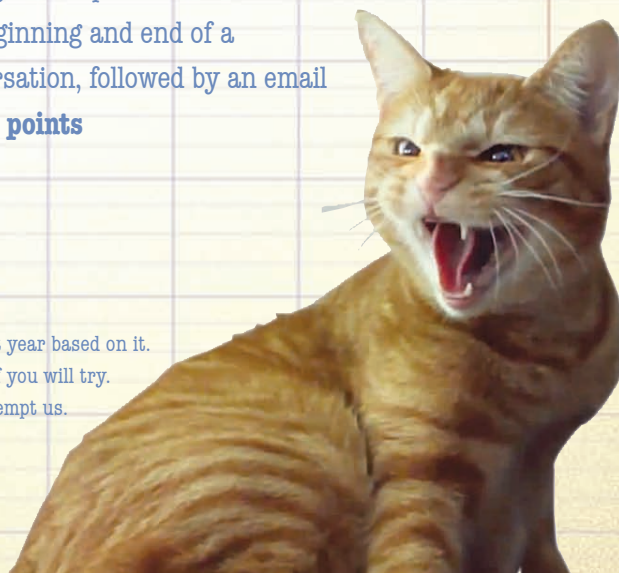
Asking strategy staff where your agency ranks

- Asking in an email **-10 points**
- Asking on the phone **-15 points**
- Asking on the phone at the beginning and end of a conversation, followed by an email **-1,000 points**

*This list is fake† so please don't come to us with amendments to your points for next year based on it.

We know a few of you will try.

†As of press time. Don't tempt us.



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without
a doubt,
the least
effective ad
we've ever
done
together.**

Congratulations Kruger Products on having won more CASSIES Awards
in packaged goods over the past 10 years than anyone else.

john st.

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